

ENGLISH SILVER TREASURES
FROM THE KREMLIN

A Loan Exhibition



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English Silver Treasures from the Kremlin

A Loan Exhibition

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Sundays 12.00 am to 5.00 pm
at

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*The Front Cover Illustration shows Exhibit no. 99
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Foreword

By The Right Honourable The Earl of Gowrie
Chairman of Sotheby's

The Armoury Museum in the Moscow Kremlin owns the most important collection of Elizabethan and Stuart silver in the world. Between 1983 and 1985 I tried to bring about an exchange exhibition between the Armoury and the Victoria and Albert Museum on behalf of the British Government. It was an idea whose time had not come. Today, with the climate between our countries as warm as when these works were made, Sotheby's is very proud to be in a position to welcome back a selection of the 'Kremlin Silver' after so many years away. That we can do so is a testimony to the enlightened policy of the Director of the State Museums of the Moscow Kremlin, Madame Rodimtseva, who has not only enabled the works to leave Russia for England, in some cases for the first time, but has entrusted them to Sotheby's. We are most grateful to her.

My thanks on behalf of Sotheby's are also extended to Lloyd's of London for their generosity in organising insurance for the exhibition; to Midland Bank for their important contribution towards the cost of the catalogue; to British Airways plc for the freight of the silver treasures from Moscow; and to Gander & White Shipping Limited for generously providing their services for packing and removal of both the Kremlin's silver and the additional exhibits. I should not like to forget the lenders of these additional pieces; their great kindness in agreeing to allow their possessions to be included in this exhibition has provided an important English historical context against which we have been able to place the silver from the Kremlin Armoury Museum.

I know that the major exhibits will delight experts in sixteenth and seventeenth century silver, who are already aware of its extraordinary decorative diversity, as well as laymen like myself who are astounded by the visual energy of such objects as the silver-gilt leopard of 1600, once the private property of Queen Elizabeth I. The selection was made by Madame Siselina, Curator of English Silver at the Kremlin, to whom I should also like to offer our appreciation and gratitude.

Gowrie





Fig. 1 The view across the River Moskva of Cathedral Square, part of the Kremlin on Borovitskii Hill, Moscow

Foreword

By Madame Irina Rodimtseva
Director of the Moscow Kremlin Museums

In recent years the opportunity for better international cultural exchanges has improved dramatically. New ties are constantly being forged and we seem to be at the beginning of even more exciting developments, especially when a fresh page is turned, as now, with the opening of this exhibition of English Silver Treasures from the Moscow Kremlin.

Throughout history the goldsmiths' craft - the very synthesis of artistic creativity and technical skill - has contributed greatly towards the intellectual maturity of our separate cultures. Aesthetic considerations apart, however, scholars of to-day are increasingly preoccupied with the provenance of works of art and how they reflect upon the ages in which they were fashioned. It is nevertheless our earnest hope that this exhibition will not be of interest exclusively to

historians, but to a wider audience who may perhaps be less familiar with the manners and manufactures of past ages.

The Kremlin, whose existence stretches back more than five centuries, lies at the heart of the huge modern city of Moscow. It is also the birthplace of the Soviet State. Within its boundaries are several beautiful palaces and cathedrals, each of which was once specific to a necessary function of the old Russian state. In short, the Moscow Kremlin unified and symbolized the political, spiritual and cultural life of the country. Even to-day, when many of the Moscow Kremlin buildings have been converted into Government offices, its State Museums, including The Armoury, contain an extraordinary diversity of treasures which bear witness to our long and eventful past. The tradition continues whereby the accumulation, study and preservation of these wonderful pieces ensures that they are not neglected.

Works by the best craftsmen in Russia from the fifth to the twentieth centuries are represented in the museums. The Armoury itself has inherited the ancient Kremlin treasures, the first mention of which occurs in the early sixteenth century. In former times many precious works of art were made in the Moscow Kremlin Armoury workshops or were brought there by visitors either as ambassadorial gifts or in the way of commerce. To-day the Armoury is the custodian of a treasury of objects which are intimately connected with the history of our country: regalia, symbols of clerical power, ceremonial vestments, thrones, secular and ecclesiastical vessels; arms and armour; processional carriages and horse harnesses.

The Armoury also houses one of the largest and most important collections of Western European silver in the world, comprising many incomparable pieces from Germany, England, Holland, Denmark, Poland, France, Italy and Sweden. The age and quality of the English silver alone makes this a unique group, vividly recalling the important diplomatic and trade relationship which flourished between Russia and England during the sixteenth and seventeenth centuries. Among this English silver are items which have no parallel anywhere in the world, such as the pair of ceremonial flagons, each in the form of a leopard, which were purchased by Tsar Mikhail Romanov. Now one of these extraordinary vessels, last seen in London in 1967, returns for only the second time since it originally left England over three hundred and sixty years ago.

London visitors especially, it is hoped, will enjoy this exhibition and be delighted that the famous firm of Sotheby's has given them the opportunity of inspecting these and other wonderful masterpieces made in their city so long ago. Personal thanks are also due to Sotheby's Chairman, Lord Gowrie and Directors, Peter Batkin, John Dowling and John Culme who have been instrumental in guiding the event from its inception. We would like to think that the exhibition of English Silver Treasures from the Moscow Kremlin will cause widespread interest and thereby become a significant event in the cultural life of London.

U. P. S. S. R.

English Silver Treasures from The Kremlin

A Loan Exhibition

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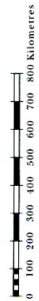
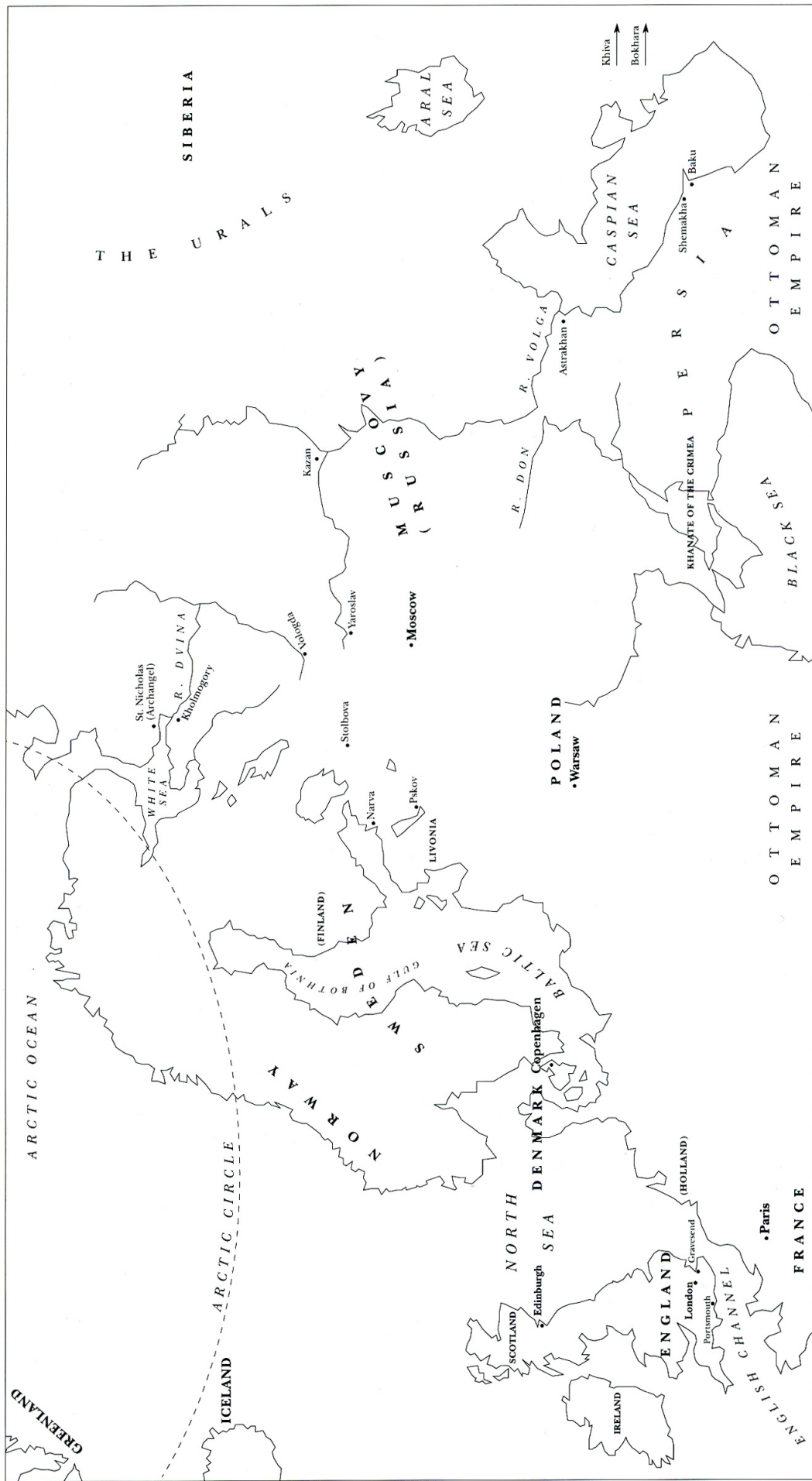
Sotheby's wish to thank the following for their liberal assistance in the mounting of this exhibition and for their individual contributions without which the task would have been impossible: Madame Irina Alexandrovna Rodimtseva, Director of the State Museums of the Moscow Kremlin; Mr. Victor Borisovich Smorodsky, Deputy Director of Foreign Affairs of the State Museums of the Moscow Kremlin; and Mesdames Yelizaveta Vladimirovna Shakurova, Head of the Armoury Chamber, Moscow Kremlin; Galina Anatolievna Markova, Head of the Silver Department of the Armoury Chamber, Moscow Kremlin; and Natalie Siselina, Keeper of English Silver of the Armoury Chamber, Moscow Kremlin.

We also express our thanks to the following for their help, including permission to reproduce photographs and the loan of additional exhibits: The British Library; The British Museum; The Public Record Office; Bata Shoe Museum Foundation; National Maritime Museum; Christ's Hospital; Lamport Hall Preservation Trust Limited; Guildhall Art Gallery; The House of Lords Record Office; Museum of Costume, Bath; The Museum of the History of Science; A. H. Baldwin & Sons Limited; Bobinet; The Worshipful Company of Glovers; Spink & Son Limited; B.A. Seaby Limited; The National Trust Photographic Library; St. Paul's Cathedral; Hampshire County Museums Service; The Worshipful Company of Goldsmiths; The Trustees of the Chatsworth Settlement; The Hungarian National Museum; The Worshipful Company of Vintners; Cambridge University Library; The Victoria and Albert Museum Photographic Library; The Vicar and Churchwardens of Sutton-at-Hone Church; Cathedral of Seville; Country Life Photographic Library; T.D. Rogers, Deputy Keeper of Western Manuscripts, Bodleian Library; The H.L. Visser Collection, The Geoffrey P. Jenkinson Collection; The Executors of the Late Countess Beauchamp.

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Sotheby's is grateful to the many members of the firm's London staff and photographers who have assisted and whose help has been invaluable; in particular we should like to thank Peter Waldron, head of the Silver Department, whose well-known interest in Elizabethan and Stuart Silver was the inspiration for this exhibition.

Further special thanks are extended to Cristiana Dabbene and Maria Teresa Gago-Echeverria.



**NORTHERN EUROPE, SCANDINAVIA AND RUSSIA
IN THE EARLY 17TH CENTURY**

Glossary of Historical Personages

Alexander III (1845-1894), Tsar of Russia from 1881.

Alexei Mikhailovich (1629-1676), Tsar of Russia from 1645, son of Mikhail.

Alexei Nikolaievich (1904-1918), son of Tsar Nicholas II (1868-1918) and his wife, Alexandra Feodorovna (1872-1918).

Boris Godunov (c.1552-1605), Tsar of Russia from 1598.

Bowes, Jerome, Sir (died 1616), English ambassador to Moscow, 1583/84.

Carlisle, Charles Howard, 4th Earl of (1629?-1685), ambassador of Great Britain to Moscow, 1663/64.

Charles I (1600-1649), succeeded his father James I as King of Great Britain and Ireland, 1625.

Charles II (1630-1685), second son of Charles I. King of Great Britain and Ireland, restored to the monarchy, 1660.

Christian IV (1577-1648), King of Denmark and Norway from 1588.

Christian IX (1818-1906), King of Denmark from 1863.

de Miège, Guy (1644-?1718), miscellaneous writer, travelled as the Earl of Carlisle's under-secretary to Moscow, 1663/64.

Digby, Simon, agent of the Muscovy Company in Moscow, 1635-1644.

Elizabeth I (1533-1603), proclaimed Queen of England and Ireland, 1558.

Feodor Ivanovich (1557-1598), Tsar of Russia from 1584.

Filaret (1555-1633), Patriarch of Russia, 1608-1610 and 1619-1633. Before taking holy orders he was Boyar Romanov Feodor Nikitich, father of Tsar Mikhail Feodorovich.

Horsey, Jerome (fl.1573-1627), English ambassador to Moscow, 1586/87; knighted, 1603.

Ivan IV The Terrible (1530-1584), Grand Prince of all Russia, 1533; first Tsar of Russia, 1547.

Jenkinson, Anthony (died 1611), English ambassador to Moscow, 1557/58 and 1571/72.

Joseph (1597-1671), Patriarch of Russia, 1642-1652.

Lee, Richard, Sir, English ambassador to Moscow, 1600/01.

Marie Feodorovna (1847-1928) (Louisa Sophia Frederica Dagmar), daughter of Christian IX of Denmark. She married the future Tsar Alexander III in 1866.

Merrick, John, Sir, English ambassador to Moscow, 1614-1617 and 1620/21.

Mikhail Feodorovich (1596-1645), first of the Romanov dynasty, became Tsar of Russia in 1613.

Nicholas I (1796-1855) (Nikolai Pavlovich Romanov), Tsar of Russia, 1825.

Pushkin, Grigory Gavrilovich (died 1654), Russian nobleman (boyar, okolnich and oruzhnichi) and diplomat.

Randolph, Thomas (1523-1590), English ambassador in Moscow, 1604/05.

Smith, Fabian (otherwise **Fabian Ulyanov**), agent of the Muscovy Company in Moscow where he resided in 1613 and between 1625 and 1629.

Smith, Thomas, Sir (1558?-1625), sometime Governor of The East India Company. He was ambassador of Great Britain to Moscow in 1604/05.

Chronology 1547-1666

ENGLAND AND SCOTLAND
other countries in square [] brackets

AMBASSADORS, ENVOYS,
AGENTS AND
MUSCOVY COMPANY
BUSINESS

MUSCOVY (RUSSIA)

1547 (23rd January) death of Henry VIII;
his son Edward VI succeeds.

Ivan IV, The Terrible, (son of Vasili), assumes government, takes the title of Tsar and marries Anastasia Romanova. The Great Fire of Moscow. 120 doctors, technicians and craftsman from the West accept the invitation of an agent of the Tsar to come to Russia; unhappily, few arrive, the great majority of them being unable to get through the blockade of the Hanseatic League and the Livonian Order.

1550

Ivan IV publishes a book of laws.

1551

Ivan IV issues the church council of the 'Hundred Chapters' (Stoglav).

1552

Ivan IV conquers the city of Kazan from the Tartars. The death of St. Basil, the 'Fool for Christ'. The building of St. Basil's Cathedral is begun; the body of St. Basil is buried in its foundations

1553 (6th July) death of Edward VI;
his half-sister Mary Tudor succeeds.

(18th-20th May) Ships *Edward Bonaventure* captain Richard Chancellor, *Bona Speranza* and *Bona Confidentia* leave Gravesend for the North Cape; the expedition under Sir Hugh Willoughby as captain general and Richard Chancellor as pilot general. They carry a letter from Edward VI 'to all Kings. . .' requesting safe passage, explaining the advantages of trade between nations, etc. During a violent storm the *Edward Bonaventure* separated from sister vessels (their crews subsequently perish) and enters the White Sea; Captain Chancellor invited to go overland to Moscow where he is entertained by the Tsar; delivers the King's letter.

Ivan IV dismisses his adviser, Sylvester, and assumes direct responsibility for government.

1554 Rebellion of Sir Thomas Wyatt suppressed;
(12th February) Lady Jane Grey executed.
(25th July) Queen Mary marries Philip, subsequently King of Spain.

(Spring/Summer) Richard Chancellor rejoins the *Edward Bonaventure* which had wintered in the neighbourhood of St. Nicholas (modern Archangel); sails for England.

1555 (26th February) The Muscovy Company receives its grant. Beginning of the Protestant persecutions; (16th October) Hugh Latimer, Bishop of Worcester, and Nicholas Ridley, Bishop of London, burnt at Oxford. [The Shrine of the Church of the Holy Sepulchre, Jerusalem, restored by Benedict of Ragusa.]	(26th February) The Muscovy Company receives its grant. (May) Richard Chancellor leaves England in the <i>Edward Bonaventure</i> for a return journey to Moscow. The <i>Bona Speranza</i> and <i>Bona Confidentia</i> found intact, their crews having frozen to death. (November) Chancellor at Moscow.	Ivan IV honours victory over the Tartars at Kazan. War with Sweden.
1556 (21st March) Thomas Cranmer, Archbishop of Canterbury, burnt at the stake.	(April) The Muscovy Company sends three ships to Russia: the <i>Serchthrift</i>, the <i>Edward Bonaventure</i> and the <i>Philip and Mary</i>. (25th July) Chancellor in the <i>Edward Bonaventure</i> begins his voyage home to England with the first Russian Ambassador, Osep Napea; accompanied by the <i>Philip and Mary</i>, <i>Bona Confidentia</i> and <i>Bona Speranza</i>. (10th November) The <i>Edward Bonaventure</i> is wrecked off the coast of Aberdeenshire and Chancellor is drowned with the greater part of his crew; Napea is saved. The <i>Bona Confidentia</i> perishes on a rock; the <i>Bona Speranza</i> is never seen again.	Conquest of Astrakan.
1557 War declared against France; (August) The Battle of St. Quentin.	(February) Osep Napea and nine surviving members of his suite leave Scotland for London; (21st March) dines with the Lord Mayor; (25th March) is received by the King and Queen; (23rd April) has his final audience with the monarchs; (29th April) is entertained at Drapers' Hall by the Muscovy Company; (3rd May) leaves Gravesend on the <i>Primrose</i> for Russia. (12th May) Ambassador Anthony Jenkinson leaves for Russia. (April) The <i>Philip and Mary</i> finally reaches England. (6th December) Jenkinson arrives at Moscow; and (25th December) is admitted to the presence of the Tsar.	
1558 (17th November) death of Queen Mary; her half-sister Elizabeth I succeeds.	(23rd April) Anthony Jenkinson begins his journey southwards; (14th July) reaches Astrakhan; (6th August) sails along the Caspian coast to land near Mangishlak; joins caravan and by way of Khiva reaches (23rd December) Bokhara; where (26th December) presents letters of introduction from the Tsar to the King of Bokhara.	Ivan launches the Livonian War; captures the port of Narva and opens up a shorter route to Western Europe.
1559 Elizabeth I refuses the hand of Philip II of Spain.	Anthony Jenkinson thwarted in his wish to visit Persia; (2nd September) he returns to Moscow.	

1560	(5th December) Death of Francis II of France, first husband of Mary Queen of Scots.	(17th February) Anthony Jenkinson begins his return journey to England.	Completion of the Protection (St. Basil's) to mark the triumph over the Tartars. Death of Anastasia Romanova.
1561	[Growing hostility between Catholics and Huguenots in France.]	(14th May) Anthony Jenkinson sails once more from Gravesend to Kholmogori; (20th August) reaches Moscow.	
1562	Sir John Hawkins begins Slave Trade with Africa.	(March) Anthony Jenkinson leaves Moscow; (June) reaches Astrakhan and travels onwards to (August) Shabran, thence to Shemakha, residence of Abdullah Khan; proceeding to Kazvin he hopes to meet the Shah of Persia, but is advised to retrace his steps owing to the disturbed relations between Persia and Turkey.	
1563	English expelled from Havre which they had gained through the Huguenots. [War between Poland, Sweden and Denmark until 1570.]	(30th May) Anthony Jenkinson returns to Astrakhan; (20th August) reaches Moscow with 'goods, merchandizes, and jewels' purchased during his late journey on the Tsar's and the Muscovy Company's account. Jenkinson dispatches E. Clarke overland to England with letters; prepares a second expedition to Persia under the command of Thomas Alcock of the Muscovy Company.	First printing press in Moscow.
1564	(April) Peace with France. (22/23 April) William Shakespeare born at Stratford-on-Avon.	(May) Alcock leaves for Persia where he is subsequently murdered. Anthony Jenkinson returns to Kholmogory; (9th July) sails for England; (28th September) arrives in London.	Ivan abandons Moscow, sets up his headquarters at Alexandrovo and institutes Oprichnina.
1565	(29th July) Mary Queen of Scots marries her cousin, Henry, Lord Darnley.		Ivan returns to Moscow.
1566	Parliament passes an Act confirming the Muscovy Company's monopoly of English trade with Russia. (19th June) Birth of Prince James of Scotland, later James I of England, at Edinburgh Castle.	(23rd August) Anthony Jenkinson arrives once more in Moscow; (1st September) received by the Tsar with whom he enters into lengthy negotiations on behalf of the Muscovy Company.	National Assembly.
1567	(10th February) Lord Darnley murdered. (15th May) Mary Queen of Scots marries the Earl of Bothwell as her third husband. (24th July) Mary abdicates from the throne of Scotland and is replaced by her infant son, James VI.	(22nd September) The Tsar at last grants the Company privileges and the monopoly of the White Sea trade.	
1568	Mary Queen of Scots takes refuge in England and is imprisoned.	(January) Anthony Jenkinson has returned from Russia to London. (June) Ambassador Thomas Randolph to Russia together with messengers Thomas Bannister and Geoffrey Duckett.	Metropolitan Philip denounces Ivan IV.

1569	[Defeat of the Huguenots in France.]	(July) Bannister, Duckett and others leave for Persia; Thomas Randolph leaves Russia on his return journey to England together with the Tsar's ambassador, Andrew Gregorevich Savin. The latter sent 'for the better confirmation of [the Tsar's] privileges graunted and other negotiations with her majestie.' (27th August) They land at Tower Wharf.	Martyrdom of Metropolitan Philip. Political merger between Poland and Lithuania at the Union of Lubin. Ivan IV grants certain privileges to the English merchants which includes allowing them to prospect for Iron.
1570	Elizabeth I excommunicated by Pope Pius V. Drake's first voyage to the West Indies. [End of the Northern Seven Years' War between Poland, Sweden and Denmark.]	(April) Thomas Bannister, at Kazvin, obtains privileges from Shah Tahmasp for the Muscovy Company to trade throughout Persia. (May) Andrew Gregorevich Savin's negotiations with Elizabeth I and Privy Council concluded, he leaves for Russia. (October) The Muscovy Company's privileges in abeyance until May 1572.	
1571	Discovery of Ridolfi Plot formed by the Catholic party and Spain to place Mary Queen of Scots on the English throne; the Spanish Ambassador banished from England. Drake's second voyage to the West Indies.	(May) Some of the Muscovy Company's servants killed during the Tartar attack on Moscow; the English House is burnt and among those who perish are the English goldsmith Thomas Green and his family. (June) Anthony Jenkinson returns to Russia; (26th July) arrives at St. Nicholas; (1st August) reaches Kholmogory.	Invasion of the Crimean Tartars, who burn Moscow.
1572	(2nd June) Duke of Norfolk beheaded for his part in the Ridolfi Plot. Drake's third voyage to the West Indies; lands at Nombre de Dios.	(23rd March) Jenkinson admitted to the Tsar's presence at Alexandrof; (13th May) at Staritsa meets the Tsar for a second time; (end of July); leaves St. Nicholas; (September) returns to England.	
1573	[Sweden at war with Russia until 1584.]	(17th January) The Muscovy Company complains to the Privy Council about traders breaking their monopoly in the North. Geoffrey Duckett returns to Russia from Persia.	
1574	[(30th May) Death of Charles IX of France; his brother, Henry of Valois, Duke of Anjou and King of Poland, succeeds as Henry III.]	The Muscovy Company begins actions in the High Court of Admiralty against the alleged infringers of its monopoly.	
1575	Elizabeth I refuses the sovereignty of the Netherlands.	(29th November) Daniel Sylvester, interpreter and messenger of Elizabeth I, admitted to the Tsar's presence for the first time.	
1576	[Death of Maximilian II of Germany; his son Rudolf II succeeds.]	(29th January) Sylvester admitted to the Tsar's presence for the second time; is subsequently killed by a thunderbolt at Kholmogory on his homeward journey. The Muscovy Company dispatches six ships for St. Nicholas.	

(cont.)

1576	[The Dutch send two ships to St. Nicholas, 'a thing never before attempted by any foreign nation'.]		
1577	Drake sets sail from Plymouth for the River Plate and eventual circumnavigation of the globe.		
1578	Diplomatic relations renewed with Spain. (August/September) Drake sails through the Straits of Magellan.		
1579	The Eastland Company established for trade with the Baltic. Drake plunders Valparaiso; (September/October) reaches the Pelew Islands and Mindanao.	The Muscovy Company's ships bound for St. Nicholas carry goods for the Persia trade, entrusted to messenger Arthur Edwards; (16th October) he and his party reach Astrakhan.	Stroganov sends an expedition against the Siberian Khanate who are led by the Cossack, Yermak.
1580	Drake sails through the Indian Archipelago; (15th June) he rounds the Cape of Good Hope. (26th September) Drake returns to England, his ship <i>The Golden Hind</i> 'very richly fraught with gold, silver, silk, pearls, and precious stones.'	The <i>George</i> , captain Arthur Pet, and the <i>William</i> , captain Charles Jackman, sent out to St. Nicholas to explore the north east passage; they fail.	Publication of the Ostrog Bible.
1581	The Levant Company established. (4th April) Elizabeth I knights Drake at Deptford.	(9th April) Goods purchased by the Muscovy Company leave Astrakhan; (16th July) reach St. Nicholas where they are put on board the <i>William and John</i> for London. This is the last Persian voyage undertaken by the Company.	The Poles besiege Pskov, Monastery of the Caves. Ivan slays his son, the Tsarevich Ivan.
1582	University of Edinburgh founded by James VI.	(September) Ivan IV's ambassador Feodor Andreievich Pisemsky arrives in England to negotiate an alliance, including the choice of an English bride for the Tsar.	
1583	Discovery of The Throgmorton Plot, a Spanish plan to assassinate Elizabeth I and conquer England. Three English merchants (Fitch, Newberry and Leeds) reach India by overland route.	(18th May) Pisemsky meets the potential bride, Lady Mary Hastings; (22nd June) he embarks for Russia together with the new English ambassador, Sir Jerome Bowes; (23rd July) they reach St. Nicholas. (October) Bowes at Moscow has his first audience with the Tsar.	Russian forced to cede land to Sweden.
1584	Following 'The Raid of Ruthven' (1582), a supposed conspiracy against James VI (of Scotland), the Earl of Gowrie is arrested, convicted of high treason and beheaded. The Spanish Ambassador banished from England.	(18th March) Death of Ivan IV. For two months Bowes 'shut up a close prisoner in his owne house'; (29th May) allowed to leave for St. Nicholas; (12th September) arrives in England. (December) The new Tsar, Feodor I, sends his interpreter, Reynold Beckman, with a letter to Elizabeth I. William Turnbull, the Muscovy Company's chief agent in Russia, retires; is replaced by Robert Peacock.	Death of Ivan IV; his son Feodor succeeds.

1585	Drake burns St. Domingo and Carthagena; plunders coasts of Cuba and Florida.	(June) Beckman returns to Russia.	
1586	Death of Sir Philip Sidney at the Battle of Zutphen. Discovery of Babington's Plot to assassinate Elizabeth I; Mary Queen of Scots tried for her complicity.	The Muscovy Company is financially reorganised. (23rd March) Jerome Horsey, the new English ambassador, leaves for Russia.	The forty-ton Emperor Cannon (now in the Moscow Kremlin) is cast by Andrey Chokov. Georgia, beset by Muslim attack, asks to be accepted as a vassal state of the Russian Tsar.
1587	(8th February) Mary Queen of Scots executed at Fotheringay. (April) Drake burns Spanish fleet off Cadiz.	(February) Horsey obtains new grant of privileges for the Muscovy Company.	Founding of Tobolsk marks completion of the Congress of Siberia.
1588	(July) The Spanish Armada, under Medina Sidonia, sails for England and is totally defeated by Drake in the Channel.	Horsey remains in Russia, but not in the Muscovy Company's employ. (June) Giles Fletcher leaves England as ambassador to Russia.	
1589	James VI travels to Denmark where at Uppsala (21st November) he marries Anne, daughter of Frederick II. Richard Hakluyt publishes the first edition of <i>The Principall Navigations</i> .	Horsey sent back to England. (Spring) Fletcher obtains from the Tsar 'a confirmation and reestablishment of the former privileges' for the Company; (Summer) leaves for England.	The Metropolitan is raised to the rank of patriarch.
1590	Edmund Spenser publishes <i>The Faerie Queene</i> . (6th April) Death of Sir Francis Walsingham.	(April) Jerome Horsey sent to Russia with letters from the Queen to the Tsar and Boris Godunov; he is refused an audience.	
1591	Elizabeth I supports Henry of Navarre's claim to the French crown.	Giles Fletcher publishes <i>Of the Russe Common Wealth, or Maner of Gouvernement of the Russe Emperour</i> . (October) Jerome Horsey returns to England. (There appears to be an obscure allusion to Horsey and other matters relating to Russia in Shakespeare's <i>Love's Labour's Lost</i> believed to have been written this year).	Mysterious death of young Dimitri, brother of the Tsar, at Uglich; his brother-in-law Boris Godunov suspected of murdering him. Raid of the Khan of Crimea.
1592	[(January) Clement VIII, Pope.] (3rd March) Shakespeare's <i>Henry VI</i> first performed.	(May) John Merrick becomes the Muscovy Company's agent in Moscow.	
1593	[War between Austria and Turkey.]		
1594	[Rising in Ireland under Hugh O'Neill, Earl of Tyrone, until 1602.] [The first expedition to Polar seas sets out from Holland under Barendz and Linschoten.]	(May) The Queen sends Mark Ridley, a physician, to Russia to enter the Tsar's service.	
1595	[Henry IV of France declares war on Spain.] [Barendz and Linschoten attempt the North-East passage to China.]		End of the Swedish war; return to Russia of territories ceded by Russia to Sweden in 1583.

1596	(28th January) Death of Drake at sea off Porto Bello. Cadiz is sacked by the English and Dutch under the Earl of Essex; the Spanish fleet is destroyed. [Barendz again attempts the North-East passage and winters in Nova Zembla.] [The first Dutch expedition round the Cape of Good Hope under Cornelius Houtman, reaches Sumatra.]	(May) The Tsar grants new privileges to the Muscovy Company.	Council of Brest proclaims 'Union' in Western Russian lands.
1597	England joins an alliance with France and Holland against Spain.		
1598	(4th August) Death of Lord Burghley, Elizabeth I's Treasurer. Publication of Shakespeare's first play, <i>Love's Labour's Lost</i> (written circa 1591). [Henry IV of France issues the Edict of Nantes, securing full toleration for the Huguenots (revoked 1685).]	(April) Francis Cherry, Muscovy Company agent, leaves England for Russia; (Winter) he returns overland.	Beginning of the 'Time of Troubles' with the death of Tsar Feodor; his brother-in-law Boris Godunov elected Tsar.
1599	Shakespeare's <i>Henry V</i> first performed. The Earl of Essex sent to subdue Ireland; he fails and is imprisoned on his return. [Anthonis (later Sir Anthony) Van Dyck is born at Antwerp (died, London, 1641).]	(May) Dr. Ridley is released from the Tsar's service; (June) he is replaced by Dr. Timothy Willis who is soon dismissed.	
1600	Elizabeth applies to Akbar, Emperor of India for liberties for an English trading company. (19th November) Birth of Prince Charles, Duke of Albany, later Charles I. (31st December) The English East India Company incorporated by Charter.	(June) Sir Richard Lee leaves England as ambassador to Russia, accompanied by a Hungarian doctor, Christopher Reitlinger. (30th July) arrives at Archangel, then on to Moscow. (15th September) John Merrick arrives at Gravesend accompanied by the Russian ambassador Gregory Ivanovich Melkin.	
1601	(25th February) The Earl of Essex beheaded for attempted insurrection. First voyage of the English East India Company to the Eastern Archipelago.	(Spring) Sir Richard Lee returns to England via Livonia. (27th May) Ambassador Melkin leaves England for Russia.	Famine in Russia. The false Dimitri appears, who pretends to be the brother of Feodor.
1602	First performance of Shakespeare's <i>Twelfth Night</i> . [The Dutch East India Company established.]	(9th February) John Merrick arrives at Moscow as the new English ambassador; (12th February) receives an audience with the Tsar; (22nd June) his second and final audience; (24th July) leaves Moscow for England; arrives two months later with four 'Russe young gentlemen' who are to be educated in England.	
1603	(24th March) Death of Elizabeth I at Richmond; James VI of Scotland succeeds to the English throne and the Crowns of England and Scotland are united, although their respective parliaments remain separate until 1707.	(13th June) Sir Thomas Smith sails from Gravesend as the new ambassador to Russia; (22nd July) arrives at Archangel, thence to Yaroslav where he has an audience with the Tsar; he obtains a grant of new privileges for the Muscovy Company. John Merrick again in Russia.	

1604	The authorized translation of the Bible is begun (completed 1611). Peace with Spain.	(28th May) Sir Thomas Smith sails from Archangel for England.	The false Dimitri invades Russia; gains some success.
1605	(5th November) The Gunpowder Plot discovered. Barbados colonized by the English (the oldest British colony). [Cervantes publishes <i>Don Quixote</i> .]	<i>Sir Thomas Smithes Voiage and Entertainments in Rushia</i> is published.	(April) Sudden death of Boris Godunov; his young son is murdered; the false Dimitri enters Moscow and is made Tsar.
1606	(31st January) Guy Fawkes and his co-conspirators in The Gunpowder Plot hanged at Westminster.	(Autumn/Winter) John Merrick returns to England; subsequently resumes his position as Muscovy Company agent in Russia.	Dimitri is assassinated; the boyars elect Prince Basil Shuiski as Tsar.
1607	[The Spanish fleet is destroyed by the Dutch off Gibraltar.]		The rise of another false Dimitri. The Patriarch Germogen became patriarch of Moscow.
1608	The Virginia Company makes the first permanent English settlement in America. Birth of John Milton. Captain Hawkins, envoy of James I, is well received at the Court of Jahangir, India.		The second false Dimitri defeats Tsar Basil at Volkohov.
1609	[Charles IX of Sweden sends an army to Russia to aid Prince Andrew Shiuski against the false Dimitri.]		Russia is invaded by Poland; Tsar Basil is defeated, imprisoned and forced to abdicate.
1610	Settlement of Ulster by the English and the Scots. [(14th May) Henry IV of France is assassinated; his son Louis XIII, aged 9, succeeds.]		Death of the second false Dimitri. Ladislaus, son of the King of Poland seizes the Russian throne for two years.
1611	James I dissolves his first Parliament for not meeting his wishes.	John Merrick on a return visit to England.	
1612	(6th November) Death of Henry, Prince of Wales.		Minin and Pojharsky lead a resistance to Polish occupation.
1613	[Hostilities between Sweden and Russia.]	Fabian Smith is agent of the Muscovy Company. The Russian ambassadors A. Zuzine and A. Voeykov arrive in England.	Mikhail Romanov elected Tsar, but the country is still very unsettled. Hostilities begin with Sweden.
1614	(April-June) Meeting and dissolution of James I's second Parliament.	(13th June) John Merrick is knighted by the King at Greenwich prior to his departure as ambassador to Russia. A. Zuzine and A. Voeykov return to Russia.	
1615	Sir Thomas Roe, the first Ambassador from England, arrives at the Mogul Court of India. Publication of John Stowe's <i>Annales or Generall Chronicle of England</i> .	Merrick to Staraia-Russa to assist in negotiations at the close of war between Russia and Sweden.	

(cont.)

1615	[Philip, Prince of the Asturias marries Elizabeth of Bourbon and the Infanta Anne of Austria marries Louis XIII of France, both brides renouncing all claims to the succession of their own countries.] [le Maire and Schouten start from Holland their voyage to the Pacific.]		
1616	[(January) le Maire and Schouten round Cape Horn.] (23rd April) Death of William Shakespeare. [Death of Cervantes.] George Villiers, afterwards Duke of Buckingham, becomes favourite of James I.		
1617	[Peace of Stolbova made between Sweden and Russia confirms Sweden in possession of the Baltic provinces from Finland to Livonia.]	(27th February) Merrick helps to secure the peace of Stolbovo between Russia and Sweden; (November) he returns to England accompanied by the Russian ambassadors, S.I. Volynski and M.I. Pozdeyev.	The Peace of Stolbova made with Sweden; Russia cedes the Baltic provinces from Finland to Livonia. Ladislaus of Poland still claims the throne and threatens Moscow with an army, but is repulsed.
1618	(29th October) Sir Walter Raleigh executed.	T. Finch and T. Leake, Muscovy Company agents in Russia. (April) Sir Dudley Digges despatched to Russia to negotiate a loan to the Tsar. (3rd June) S.I. Volynski and M.I. Pozdeyev return to Russia. (October) Digges returns to England.	An Armistice for fourteen years made with Poland at Deülino.
1619	[Monteverdi's opera <i>Andromeda</i> (now lost) first produced in Venice; published his seventh book of madrigals, including 'Lettera Amorosa'.]		Tsar Mikhail's father Filaret returns from imprisonment in Poland and is invested as Patriarch.
1620	Landing of the Pilgrim Fathers in New England.	(19th October) Sir John Merrick reappointed envoy at Moscow (where he appears to have remained until 1628).	
1621	Impeachment of the Lord Chancellor, Francis Bacon, Baron Verulam for corruption.	Russian ambassador S. Pogozhevo arrives in England; (13th June) returns to Russia.	
1622	James I dissolves parliament and punishes leading members. [Richelieu becomes a Cardinal; Molière born (died 1673).]		
1623	Massacre of the English by the Dutch at Amboyna, India; English driven from the Eastern Archipelago.	A commercial treaty with Russia (the first of its kind) is signed by the Tsar's councillors and Sir John Merrick. C. Cocks to Russia as Muscovy Company agent.	
1624	War declared on Spain. Charles, Prince of Wales betrothed to Henrietta Maria of France.	Cocks returns to England.	

1625	(27th March) Death of James I; his son Charles I succeeds. (11th May) Charles I and Henrietta Maria marry at Canterbury. The King is denied supplies and dissolves Parliament.	Fabian Smith [Ulyanov] to Russia as Muscovy Company agent.	
1626	Charles I dissolves his second Parliament for impeaching the Duke of Buckingham; he then attempts to raise money by forced loans.		
1627	Five knights imprisoned for refusing forced loans. War between England and France.		
1628	(23rd August) The Duke of Buckingham murdered.		
1629	Parliament makes fresh complaints against the King; is dissolved and none held for eleven years. Charter granted to Massachusetts. Peace with France.	(25th April) Fabian Smith sells to the Tsar's agents a quantity of plate including the pair of snow leopards and the pair of water pots 'chased in flames'; Smith returns to England. [An ambassador arrives from Louis XIII to arrange commercial treaty with France; fails].	Birth of the future Tsar Alexei Mikhailovich.
1630	The Puritan emigration to New England begins. (November) Peace with Spain.		
1631	John Dryden born (died 1700). Death of John Donne (born 1573). Commencement at about this time by Inigo Jones for the Earl of Bedford of the Piazza and St. Paul's Church, Covent Garden [The Dutch win great naval victory over Spaniards near Tholen.]		
1632	[Shah Jahan begins building the Great Mosque at Delhi.]		
1633	(August) William Laud, Bishop of London, becomes Archbishop of Canterbury and immediately begins attack on Puritans. [Christiana, infant daughter of Gustavus Adolphus, becomes Queen of Sweden.]	T. Wyche to Russia as Muscovy Company agent.	Death of Patriarch Filaret.
1634	John Milton writes <i>Comus</i> .		Treaty of Deülino with Poland ratified.
1635	[Richelieu declares war on Spain.]	S. Digby to Russia as Muscovy Company agent.	
1636	[Spain and Austria invade France but are repulsed.]		The Palace Church of the Saviour Behind the Golden Grille, Moscow Kremlin, is begun and finished the following year.

1637	Trial of John Hampden for refusing to pay ship-money. Death of Ben Johnson.		
1638	[The birth of the Dauphin, afterwards Louis XIV of France.]		
1639	Fort St. George (later developed into the city of Madras) is founded by Francis Day; is the first English territorial possession in India.		
1640	(April-May) Charles I recalls and then dissolves Parliament. (November) Meeting of the Long Parliament. Archbishop Laud imprisoned.		
1641	Parliament abolishes Star Chamber and High Commission Court. (2nd May) Princess Mary, eldest daughter of the King, marries William, son of the Prince of Orange. (August-November) The King in Scotland to seek support.		
1642	(4th January) Charles I attempts to seize 'the five members' in the House of Commons. The King and Parliament begin to gather their respective troops. <i>The Civil War 1642-1649</i> (22nd August) Charles I declares war at Nottingham. (23rd October) The Battle of Edgehill. [(4th December) Death of Cardinal Richelieu.]		
1643	[(14th May) Death of Louis XIII of France; his son Louis XIV, aged 4, succeeds.] (June-July) Battles of Chalgrove Field, Atherton Moor, Lansdown and Roundway Down. (25th July) Oliver Cromwell wins the Battle of Gainsborough. (September) First Battle of Newbury.		
1644	(2nd July) The Royalists defeated at the Battle of Marston Moor. (27th October) Second Battle of Newbury.	S. Digby returns to England.	A Russian Embassy to Copenhagen offers the hand of the Tsarevna Irina in marriage to Prince Waldemar. Prince Waldemar arrives in Moscow.
1645	(10th January) Archbishop Laud executed. (14th June) The King defeated at the Battle of Naseby. (September) The King defeated at the Battle of Rowton Heath.	G. Dokhtourov arrives as Russian ambassador in England.	Death of Tsar Mikhail Romanov; his son Alexei Mikhailovich succeeds.

1646	Parliamentary forces triumphant. (May) The King flees to the Scottish army at Newark and is taken to Newcastle.	(June) Dokhtourov returns to Russia.	
1647	(January) The Scots surrender Charles I to Parliament; (June) is siezed and taken to Newmarket by the Army; (November) escapes to the Isle of Wight.		Tsar Alexei Mikhailovich issues a revised code of laws.
1648	(August) Cromwell quells the Welsh, then defeats the Scottish army at Preston. [Beginning of the Cossack Wars with Poland.]		A great riot at Moscow owing to the severity of taxes and depreciation of the coinage.
1649	(January) trial of Charles I; (30th January) the King executed at Westminster (May) The Commonwealth established. [The Cossacks are massacred while negotiating peace with Poland.]		A Code of Law is published.
1650	Cromwell returns to England from Ireland; Andrew Marvell pens 'Horatian Ode upon Cromwell's Return from Ireland'. (June) Charles II lands in Scotland where he gains support. (3rd September) Cromwell defeats Scots at Dunbar; (December) he occupies Edinburgh. [(6th November) Sudden death in Holland of the Prince of Orange, leaving infant son (William III).]	(May) Lord Culpeper arrives in Moscow on behalf of Charles II; succeeds in borrowing 20,000 roubles in corn and furs.	
1651	(1st January) Charles II crowned at Scone; (3rd September) is defeated by Cromwell at the Battle of Worcester.		
1652	War with Holland.		Nikon returns from Solovki with the relics of Metropolitan Philip and is elected Patriarch.
1653	(20th April) Cromwell dismisses Long Parliament. (February) English defeat Dutch in the Channel. (3rd June/ 31st July) English fleet victorious over Dutch. (16th December) Cromwell is declared Lord Protector.		
1654	Peace with Holland. (3rd September) The first Protectorate Parliament meets. [The Cossacks transfer their allegiance from Poland to the Tsar.]	W. Prideaux to Russia as Cromwell's ambassador.	About this time the Cossacks transfer their allegiance from Poland to the Tsar and the Ukraine becomes incorporated with Russia.

1655	(May) Jamaica captured from Spain. (October) Alliance with France.	Prideaux returns to England.	Nikon condemns 'westernized' icons and he initiates his 'reforms'; the icons are ordered to be burned, but the Tsar intercedes and they are smashed and buried. The Cathedral of the Twelve Apostles and Patriarchs' Palace within the Moscow Kremlin, is begun and finished the following year.
1656	(February) Spain declares war on England. (September) The second Protectorate Parliament meets. [Charles X of Sweden invades Poland; takes Warsaw and Cracow.]		
1657	(April) Admiral Blake destroys Spanish fleet at Santa Cruz. Parliament offers Cromwell the Crown, but he refuses.		
1658	(February) Parliament dissolved. (June) English and French win Battles of the Dunes. (3rd September) Death of Oliver Cromwell; his son Richard declared Protector.		
1659	(January-April) The third Protectorate Parliament meets. (May) Richard Cromwell abdicates Protectorate; Long Parliament recalled.		
1660	Long Parliament dissolved. (April) The Convention Parliament meets; invites Charles II to return. (25th May) The King lands at Dover, (29th May) enters London. [Louis XIV of France marries the Infanta Maria Theresa of Spain.]		The Moscow Synod.
1661	(May) The Cavalier Parliament meets. [Death of Cardinal Mazarin.]		
1662	(21st May) Charles II marries at Portsmouth Catherine of Braganza who brings Bombay and Tangier as marriage portion. The Royal Society founded.	(November) The Russian ambassadors arrive at Gravesend; the principal ambassador, Prince Peter Prozorovsky, is seriously ill but recovers; (29th December) they are received by the King at Westminster.	The Copper Coin Riot.
1663	Milton's <i>Paradise Lost</i> (begun 1650) said to have been finished; copyright agreement signed 1667.	(5th July) Prozorovsky leaves England. (15th July) The Earl of Carlisle, ambassador to Russia, Sweden and Denmark leaves England with a large retinue; Andrew Marvell the poet and Guy de Miège accompany him respectively as secretary and under-secretary. (23rd August) They enter Archangel; (17th October) arrive at Vologda.	

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| <p>1664 Naval hostilities with Holland; English capture New Amsterdam and re-name it New York.</p> | <p>(11th February) At Moscow Carlisle receives his first audience with the Tsar;
 (19th February) attends his first banquet in the Kremlin;
 (26th June) leaves Moscow for Riga.
 (11th August) Russian ambassadors Vasili Yakovlevich Dashkov and Dimitri Shepulin set out for England via Holland;
 (22nd December) they arrive in London.</p> | |
| <hr/> | | |
| <p>1665 (February) War with Holland. The Great Plague of London.</p> | <p>(January) Carlisle and his suite return to England.
 (17th April) Dashkov receives his farewell audience with the King before returning to Russia.</p> | |
| <hr/> | | |
| <p>1666 (2nd-6th September) The Fire of London; the Muscovy Company records destroyed.</p> | | <p>The Church Council condemns Nikon who upholds his 'reforms' and condemns the old ritualists.</p> |

This chronology is based on several sources, including M. Morison, *Time Table of Modern History A.D. 400-1870*, London, 1901; the *Dictionary of National Biography*; T.S. Willan, *The Early History of the Russia Company 1553-1603*, Manchester, 1956.

Note In some cases exact dates are conjectural occasioned by the fact that some writers use the Julian calendar and others the Gregorian.



Fig. 2 The monument of Sir Thomas Smith (1558?-1625)
(The Vicar and Churchwardens, St. John the Baptist, Sutton-at-Hone, Kent)

Full of Sound and Fury

The early relations between England and Russia,
1553-1700

Maria V. Unkovskaya

The main characteristic of the early period of Anglo-Russian relations was the predominance of trade over diplomacy. The first fifty years were dominated by Ivan IV's persistent attempts to obtain a military alliance with England, and Elizabeth I's intractability in the matter. The merchants of the Muscovy Company were the scapegoats in royal disagreements. Unable to force or persuade the Queen to his way of thinking, Ivan took his frustration out on her merchants.

These early years were undoubtedly the most unusual and eventful. The personalities of Elizabeth I and Ivan IV, and the differences in their political postures and aspirations largely contributed to the tempestuous squalls that alternated with shorter periods of calm in their relations. The merchants of the Muscovy Company, rough-hewn entrepreneurs and vulgar Calvinists to a man, unscrupulous in the pursuit of profit, interfering and bustling with activity, were simultaneously the initiators and victims of the specific way in which the relations between the two countries developed.

Contact began in 1553 when good fortune brought the *Edward Bonaventure*, commanded by captain Richard Chancellor, to the mouth of the Northern Dvina in the Tsar's domains. Instead of the North-East Passage to Cathay, which Chancellor had set out to discover, he found a route to Muscovy.¹

Chancellor and his crew had to spend some months in the North awaiting permission to go to Moscow, thus immediately discovering the inefficiency of the Russian bureaucracy and its entire dependency on the will of the Tsar. The first messenger to the capital, having lost his way in the snow, decided to spend the remaining winter months in a cosy inn *en route*. The Northern governors 'deferred the matter from day to day, pretending divers excuses', not being able to do anything without orders from the Tsar.² In Moscow, however, the Englishmen were royally entertained. They were duly impressed by the amount and value of the Tsar's gold plate, but disgusted by the Russians' eating habits. At length, they received a tax-free monopoly of trade in the domains of Ivan IV.³



Fig. 3 An engraving of the arms of the Muscovy Company, 1596
(Cotton MS Tiberius D.x, f.411, The British Library)

On Chancellor's return, the Muscovy Company was formed. It was destined to dominate both trade and political relations between the two countries for the next century. Compared to such enterprises as the Levant Company or the Mercers' Company, the Muscovy Company was a small one. It was a joint-stock company with no more than thirty-five major members and an unspecified number of agents, factors and apprentices. This latter group operated in Muscovy where the Company had warehouses in Moscow, Vologda, Yaroslav and other cities. The Company was controlled from its London headquarters by two elected governors.⁴

The imported items into Muscovy were cloth, war materials, gold and silver utensils for the Treasury, and spices. From Muscovy, the Company exported tallow, tar, ships' mast timber, wax and, from the 1590s, grain. Its main customers, it would appear, were the monarchs of the two countries. On the English side, the largest orders, up to £24,000 in value, came from the royal

navy. In Muscovy, since the Tsar had a monopoly of trade, all the luxury goods had to be brought first to the capital.⁵ Because of the severity of the Northern climate, only two navigations a year were possible. The Company's thirteen ships, eleven with cargo and two military escorts, travelled to Muscovy in the early spring and late summer.⁶

Neither the English nor the Russians found it easy to adjust to each other. The extreme xenophobia of both nations left little scope for mutual understanding or sympathy. Everything in Muscovy, from the Orthodox religion to the absolute monarchy, provoked Englishmen's scorn and disgust. The splendour of the Tsar's court and the elaborate procedure of royal audiences and banquets, attended by merchants as well as ambassadors, were correctly perceived by them as the means of expressing the Tsar's unchallenged supremacy and greatness. As well as the gold 'platters, chargers, pots, cups, and all not slender', they also noticed the Russians' 'delight in eating of gross meats and stinking fish'.⁷

The churches and private houses, adorned with 'images', the English smugly compared with their own before the Reformation. They felt superior to the superstitious and unlearned Muscovites who were 'altogether ignorant' of the 'Latin, Greek and Hebrew tongues' and did not know the Ten Commandments on the grounds that it was too holy for ordinary folk. The Russians, in their turn, thought that the English were 'but half Christians and themselves only to be the true and perfect church'. This the English regarded as 'the foolish and childish dotages of such ignorant barbarians'.⁸

Muscovy's government was seen by the English as 'plain tyrannical' and 'much after the Turkish fashion'. The state where the 'Tsar being Lord and Master over all his Subjects, disposeth uncountroulably of their lives and estates, as he thinks good' was looked upon by the English with contempt. For this reason the symbolism of diplomatic protocol and royal audiences, structured in Muscovy to represent the state system and impress foreigners, was lost on them.⁹

From Muscovy, only diplomats travelled to England. Wherever they went, they carried a little Muscovy with them, prepared to approve of nothing in the foreign land and only to observe. The rigidity of their protocol, designed to uphold the dignity of the Tsar, meant that most of their time was spent in the seclusion of the quarters allocated to them. Their impressions of England, which resembled a badly composed guide book, were extremely limited but less hostile than those of the English who had to adapt to living in the Russian manner while they were working in Muscovy.¹⁰

Russian attitudes towards the English who operated in Muscovy were extremely hostile. The rascality of the merchants who, in their determination to maintain a monopoly of Russian trade, lied and spied and were known to set on fire rival ships without hesitation, angered the Russians most of all. Members of the corrupt Russian bureaucracy were disappointed that the English provided bribes only within the limits that seemed reasonable to them. This, combined with the merchants' interference in Russia's relations with other foreign traders, and the disagreement between Ivan and Elizabeth, led in the 1580s to a full-blown quarrel which nearly ended in disaster for the Company.¹¹

In such circumstances, the first Muscovy merchants were placed in an extremely difficult position. While trading in a country with a severe climate, barbaric conditions of life, a devious bureaucracy and a difficult language, they had to learn to conduct diplomatic negotiations with a cruel and capricious Tsar. Commerce with any country was understood by Ivan, who it must be remembered held the monopoly of foreign trade, as the prologue to closer political relations. From Elizabeth he demanded a military alliance which she steadfastly refused for thirty years while at the same time seeking concessions for her merchants. Ivan understood her refusals as resulting from the weakness of her monarchical power. In his most abusive letter to her, he explained that she, being 'a regular old made', allowed her 'trading peasants' to rule over England. Every round of their political negotiations ended with either the withdrawal or the curtailing of the Company's privileges.¹²

Whenever she could contrive it, Elizabeth negotiated with Ivan through her merchants. She firmly believed that the Company had to pay for the negotiations it needed. This was also a means of restraining Ivan whose dignity suffered from conducting royal talks through mere 'trading peasants'. He continuously demanded from Elizabeth proper ambassadors but she sent them only at times of absolute crisis. Out of twenty-eight letters she sent to Ivan, only three were delivered by ambassadors. The rest were carried by merchants.

The first English embassy to Russia was that of Sir Thomas Randolph. By 1568, some English merchants trading in the Baltic had set up their own trade in Muscovy independently from the Company. A number of them had obtained licences from Ivan who used interlopers against the Company in order to put pressure on Elizabeth. The main purpose of Randolph's mission was to put an end to interloping. In Moscow, however, he was drawn into political negotiations. His embassy had arrived at the least convenient moment. The country was going through one of the worst internal crises of Ivan's reign. The ambassador was not met at



Fig. 4 A portrait of Sir Thomas Smith, Ambassador to Russia, 1604/05
Engraved by Simon van de Passe, 1616
(The British Library)

From Ivan's death in 1584, until the death of Boris Godunov in 1605, both the English monarchs and the Company could have had peaceful and profitable relations with Muscovy. Boris Godunov was not prepared, either as Lord Protector or as Tsar, to take political issue with England. The Company, however, having lived in expectation of the Tsar's wrath throughout the previous reign, could never really adjust to the new situation. Fear of political issues frustrating their trade was so great that the Company continued to exert pressure on the English government to make an appearance of willingness to entertain the idea of

political ties with Muscovy in one form or another. The government, still uninterested in Muscovy's policies, muddled by its sudden involvement in the affairs of the Baltic states in the 1590s and by the complications presented by England's anti-Spanish liaison with Turkey, complied with the Company's insistence by sending either incompetent or badly prepared ambassadors. The Company did not suffer from their diplomatic blunders, but it continued to exist in a state of uncertainty and fear.

The next phase of Anglo-Russian relations, until the expulsion of the English in 1649, was profitable for

both the Company and the Tsar's Treasury. The new generation of merchants, led by Francis Cherry, John Merrick and Fabian Smith, adopted a policy of maximum co-operation with the Russian authorities concerned with foreign trade. They were fortunate that, after Ivan's demise, Boris Godunov, a professed friend of the English, had become the head of Muscovy's state.

They also came to understand the full significance of royal presents. During the previous reign, every ambassador had, of course, presented the Tsar with rich gifts. Often, however, Ivan, dissatisfied by the outcome of negotiations, would send the presents back, declaring them unfit for a crowned person. Since there were only three embassies from Elizabeth in Ivan's time, merchants had had to handle the majority of the transactions.

This business of presents must have cost the Company a substantial amount, for it was they who procured and paid for the royal gifts to the Tsar. They also had to present their own. The standard practice was for the Tsar to give some of the ambassador's presents back to him as a reward for his services. The same applied to the merchants, although more often they were given the monetary value of gifts they had delivered. In Ivan's time, the merchants had to be continuously

alert to the Tsar's desires and act accordingly. Inattention or miserliness could cost them dear. Thus the Company's monopoly was ultimately lost because a Dutch merchant presented Ivan with gifts that were much to his liking, for which he was given a trade licence and was retained by the Tsar. Showing a ring, given by the Dutchman, to a Company merchant, Ivan stressed that the Company had never presented him with anything to equal it.

John Merrick, the most remarkable of the second generation of the Company's merchants, and Fabian Smith both took great care in choosing and presenting their gifts to Feodor, Godunov and, later, Mikhail. The embassies furnished by them, notably those of Sir Richard Lee, Sir Thomas Smith and Sir Dudley Digges, were particularly well equipped with artful and valuable gifts. Of course, no presents could have restored the Company's monopoly in Muscovy, but they did help in the acquisition of uninterrupted and steady trade.

The last English mission to Muscovy before the Time of Troubles (1605-13) was that of Sir Thomas Smith. His task was to obtain permission for the Company to travel to Persia via Muscovy. His presents, including a 'charyott', 'two great flaggons' and 'a

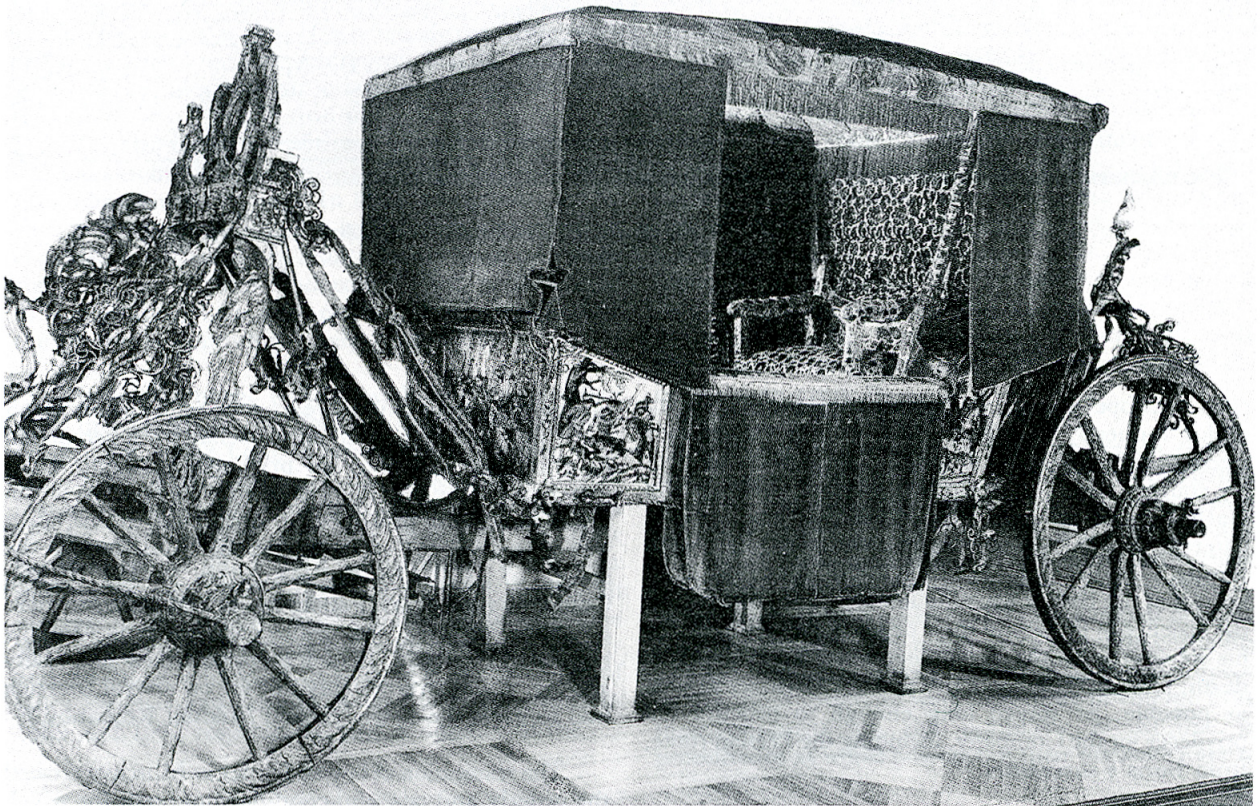


Fig. 5 The 'charyott' presented by Sir Thomas Smith to Tsar Boris Godunov on 11th October 1604
(The Moscow Kremlin Armoury Museum)

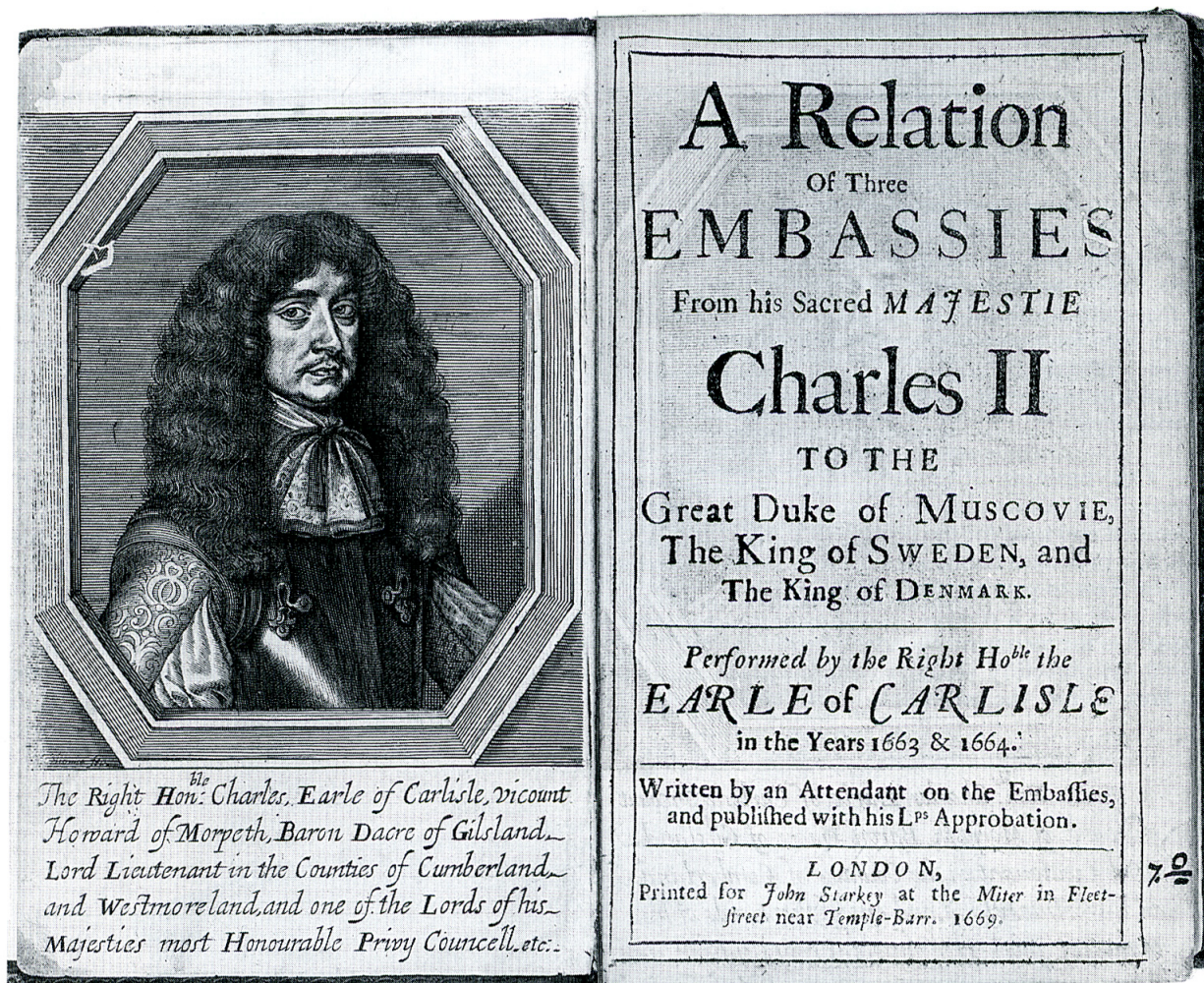


Fig. 6 The frontispiece and title page of Guy de Miège's anonymously published account, 1669
(Castle Howard)

christall cuppe' among others, were meant to add weight to his requests, but they did not. The Company's freedom from taxation and permission to trade all over the country were confirmed, but passage to Persia and Cathay was denied. Needless to say, lavish entertainment he had received notwithstanding, Smith formed a low opinion of Muscovy. He was particularly critical of the lack of learning among high officials and the absence of fluency in their negotiating methods. On his way to the north, he had learned of Boris's sudden death. Despite his great desire to leave Muscovy as soon as possible, he stayed long enough to procure full privileges for the Company, including the Persian route, from Boris's successors.¹⁹

The Time of Troubles in Russia was a profitable, if difficult, period for the Company whose agents managed to obtain privileges from successive Russian rulers. The extraordinary happenings in Muscovy

during these tempestuous years and the ease with which every new government in Moscow had been persuaded to grant the Company its privileges, convinced the merchants of the possibility of putting the Russian North under an English protectorate. A proposal to that effect was submitted to James I, probably sometime in the spring of 1612. At the instigation of the leading Company merchants, Fabian Smith and John Merrick, an official proposal was drafted and taken to Moscow by Merrick in 1612. If such an opportunity had really existed, it was irretrievably lost for on arrival Merrick had to greet the newly elected Mikhail Romanov.²⁰

The restoration of law and order in Muscovy created the orderly and peaceful conditions of trade for which the Company had always longed. The Stuart monarchs continued to petition the Tsars for the enlargement of the Company's privileges, maintaining a peaceful trade-orientated diplomacy with Moscow. The execution of

Charles I in 1649 brought this tranquility to an abrupt end. The English were expelled from Muscovy.

In 1650, the embassy of Lord Culpeper from 'an orphaned king' arrived in Moscow, hoping for a loan. The Russians, who had initially welcomed the embassy, sympathising with Charles II, soon became bewildered by Culpeper's persistent requests for the restoration of English trade in Muscovy. The Russians understood the Company to be on the side of the Protectorate. The subtleties of Charles's policy, designed on the one hand to show the merchants his good will towards them and on the other to promote the commerce of those Englishmen unconnected with the Company, escaped Russian understanding. The loan eventually provided, although it created a stir in London, was only half of what Charles had requested. Moreover, it was given in furs and grain and not in money.²¹

In 1651, trading rights were restored to the Company, but its members were no longer allowed to travel to Moscow. On the Russian market, the Dutch were speedily supplanting the English. In the Russian capital, it was the Scots who dominated the scene, enlisting in the Tsar's army in droves.

The relations of Russia with the Commonwealth were doomed from the outset. From the Russian point of view, the execution of an anointed monarch was a crime beyond redemption. Nevertheless, Cromwell made a number of attempts to persuade the Muscovites of the wisdom of both republican rule and full trade with England. His envoys and letters were ignored.²²

After the restoration of the monarchy, the Russians allowed Charles II two years to settle the kingdom before reminding him of his debt. In 1662, an embassy led by Prince Prozorovski arrived in London ostensibly to congratulate Charles. In reality, apart from collecting the debt, the mission had complicated political and financial tasks which were rather clumsily handled by the second ambassador, Zhelyabuzhsky.²³

The arrival of the Russian ambassadors provoked great interest in London. Pepys, although indignant at the silliness of the London crowd, which giggled with excitement while watching the procession, himself revealed much curiosity in the unusual and rich apparel of the ambassadors and the graveness of their appearance, as did Evelyn. Apparently, a ten year interval in relations with Muscovy had driven all memory of that country from the English mind. Some forty years previously, there had been numerous literary and theatrical references to Muscovy, the memoirs of Giles Fletcher and Jerome Horsey were published in 1589 and 1591 respectively, and a number of the

Company merchants were fully fluent in Russian, enabling them to live and negotiate in Muscovy. Yet in 1662 no Russian-speaking person could be found in London and an interpreter had to be imported from the Low Countries.²⁴

The return embassy of the Earl of Carlisle went to Moscow in 1664. This was the first Grand Embassy from England to Muscovy and resembled a grand tour rather than a diplomatic mission. Carlisle travelled with his wife and his heir, a retinue of forty, and Andrew Marvell in the capacity of secretary. Not knowing what to expect, they travelled fully prepared, right down to a mobile stove. Yet there were eventualities which they could not anticipate. The greatest shock to the company was the need to sleep two to a bed, all forty of them in one large room, 'lest rats should get away with them being single'. Needless to say, the embassy was not a success. True to the English tradition of despising the Muscovites, the Earl of Carlisle explained the failure of his mission: 'what else was [to be] expected in a country where all other beasts change their colors twice a year but the rational beasts change their soules thrice a day. . . Or what Privileges could Merchants hope for where Embassadors must all depart from theirs.'²⁵

The Company, however, still operated in Muscovy.

It was a very different company by comparison with its early days. Its position in Muscovy was relatively insignificant. It had shrunk in size and was operated on the basis of the personal contacts of the agent and his popularity at court. In the 1660s and 1670s, the agent was John Hebdon who was the first official English resident in Muscovy. Like so many of the Company's agents before him, Hebdon campaigned for the enlargement of its privileges. However, the Tsar no longer gave privileges to foreigners in the old form and the licences which Hebdon succeeded in obtaining named him equally with the Company. Compared with Hebdon's prominence, the Company seemed almost illusory. Hebdon had gained the Tsar's favour, probably by supplying a medicine-loving monarch with pharmaceuticals in quantities sufficient to satisfy the needs of an army.²⁶

The last two decades of the seventeenth century were uneventful in the history of Anglo-Russian relations. Embassies from Moscow, five altogether, were primarily of an informative nature and were received in London in the same spirit of neighbourly indifference with which they were dispatched from Russia. Without being involved with each other's international policies, England and Muscovy managed to maintain cordiality and some mutual understanding in matters of European affairs. Both countries were beginning to emerge from their obscurity on the periphery of Europe to prominence as world powers but their interests were so

wide apart that they neither clashed nor overlapped. Muscovy's increasing stability and trade with other European nations left the Tsars uninterested in political links with England and destroyed the Muscovy Company's role as intermediary.

With the decline of the Company, interest in Muscovy had dwindled and English public opinion preserved only a vague recollection of Russia as a nation. The few books that appeared in London at the end of the century, aiming to prepare the public for the changes in Anglo-Russian relations expected after Peter I's visit to London, were based on semi-fantastic rumours and outdated descriptions, giving an unrealistic picture of the country as notably rich and pleasant.²⁷ English interest in Russia revived when, under Peter I, relations were re-established on the basis of equality and mutual advantage.

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4. T.S. Willan, *The Early History of the Muscovy Company, 1553-1603*, Manchester, 1956, pp.59-61, 90-91, 145-155; idem, *Studies in Elizabethan Foreign Trade*, Manchester, 1959, p.4.
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12. Public Record Office [PRO], SP 103/12.
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A Journey to Russia

Victorian scholarship and the Kremlin discoveries

John Culme

In 1893 James Mortimer Garrard, then senior partner of the Crown Jewellers, R. & S. Garrard & Co., acknowledged that the previous forty years had seen a revolution in the appreciation of old English silver. 'The desire to possess rare pieces,' he concluded, 'has become so pronounced that it is now difficult to meet with genuine specimens even at high prices.'¹ There was nothing particularly new in this; the clients of his own firm, among others, had been showing interest in antique silver ever since the first decade of the century. Indeed, a few intrepid collectors such as Horace Walpole were busy acquiring old works as early as the mid 1770s.² But according to J.M. Garrard the burst of enthusiasm which led to 'the old plate craze'³ of the 1880s and '90s originated with the correct dating of English - or rather, London-assayed - silver, which began in the early 1850s. Previous to that dating was speculative and vague, relying largely upon connoisseurship. Typically in those days, 'A very handsome ewer, with rich chased medallions,' might be described as 'of the finest design of Queen Anne's time. . .'⁴ and no one would have been able to be more accurate or, if necessary, to challenge the assertion.

In an age when men were fascinated by facts and statistics, the field of hallmarks on silver was ripe for investigation. It fell to an obscure antiquary by the name of Charles Octavius Swinnerton Morgan (1803-1888) to be the first to unravel a few of their mysteries. We owe him a debt of gratitude; his pioneering work assured that the many treasures of old English silver, which might otherwise have remained hidden, rapidly became available for study. It is no exaggeration to claim that Morgan's apparently modest revelations gave birth to an entire movement. On the one hand, as J.M. Garrard hinted, it benefitted antique dealers and collectors, and on the other it led to what must have been the most sensational 'discovery' of Elizabethan and Stuart silver in the world: the superb collection in the Moscow Kremlin Armoury Museum.

Morgan was fortunate in having both the financial security and the time to follow his interests. Educated at Westminster and Christ Church, Oxford, he graduated as an M.A. in 1832. He subsequently sat as M.P. for Monmouth between 1841 and 1874 but never took up a profession. Morgan's obsession for research propelled him along many odd byways, particularly the archaeology of his own county where he was sometime president of the Caerleon Antiquarian Association. As

a member of the Society of Antiquaries he communicated in 1849 a paper entitled 'Observations on the History and Progress of the Art of Watchmaking from the earliest Period to Modern Times.'⁵ His labours on this were probably the catalyst for his work on the London date-letter system, for the hallmarks on gold and silver watch cases cannot have escaped his well developed sense of curiosity. Within eighteen months, in August 1851, he gave to a meeting of the Archaeological Institute 'some interesting remarks upon the assay and year marks used by goldsmiths in England.'⁶ It is difficult for us to imagine now, but his audience, as yet oblivious to the information which marks on precious metals could yield, were almost certainly amazed by his disclosures. Although he was nearly beaten into print by William Chaffers (1811-1892),⁷ Morgan's findings and his tables of annual London assay office letters down to 1835 were published in *The Archaeological Journal* in 1852 and 1853.⁸

The broad range of Octavius Morgan's interests meant that, while old silver never quite lost its fascination, he went on to examine other historical topics. Meanwhile, William Chaffers threw his considerable energies into a more detailed investigation of the subject, bringing out in 1863 the first edition of a slim volume entitled *Hall Marks on Gold and Silver Plate*. Being a City pawnbroker and dealer in second hand silver, he very naturally tended towards a greater interest in the manufactures as well as the lives of London goldsmiths. In fact, he was the earliest historian to take the trouble to trace the owners' names of so-called 'makers' marks', his first success being to identify that of Paul de Lamerie.⁹ Chaffers eventually published his magnum opus, *Gilda Aurifabrorum*, in 1883, wherein he listed, with facsimiles of their marks, the names and addresses of several hundred goldsmiths who entered at the London Assay Office between 1697 and 1805.

Energetic he may have been, but Chaffers, the mere tradesman, earned the hostility of well-connected contemporaries whose privileged backgrounds gave them an illusion of superiority. What was Morgan's opinion of Chaffers we do not know, but J.C. Robinson (1824-1913), first superintendent of the South Kensington Museum art collections, plainly thought him a vulgar opportunist. 'Mr Chaffers' acquired knowledge', he wrote, 'is only enough to give him a dangerous amount of self-confidence.'¹⁰

William Chaffers was among several new writers on silver and its marks.¹¹ Only one, however, could claim to be Octavius Morgan's true successor. This was Wilfred Joseph Cripps (1841-1903), of an old Cirencester family, who, after completing his education in the mid 1860s at Trinity College, Oxford, became a barrister. After a few years, however, he found his true vocation when in 1871 or 1872 he began to study the history of silver in England. Two or three years later he was introduced to Octavius Morgan who generously gave the younger man all his notes.¹² Thus encouraged, Cripps now determined to write the first narrative account of his subject. In view of the paucity of already published material, he worked with speed and a remarkable degree of accuracy, in 1878 bringing out the first edition of his *Old English Plate, Ecclesiastical, Decorative, and Domestic; its Makers and Marks*. The title page, embellished with the poet John Gower's lines:

' whose labour is yet in mynde,
Was he, whiche firste the lettres fonde',

informed the reader that the book contained 'improved tables of the date-letters used in England, Scotland, and Ireland[,] Founded upon the papers and table of C. Octavius S. Morgan, F.R.S., F.S.A.' Cripps also dedicated the book to Morgan, 'whose own work forms the most significant part of this volume, and to whose aid the rest owes its chief interest'.

Old English Plate was extraordinarily well received.¹³ It furthermore had the effect of placing its author, a independent rather than a trade specialist like Chaffers, in the position of being the most impartial and therefore the most trusted authority on the subject. Chaffers certainly dined out on the strength of his knowledge,¹⁴ and we may imagine that Cripps did the same.

The author of *Old English Plate* was soon the expert on English silver and nowhere more so than at the South Kensington Museum (now the Victoria and Albert), where his advice was often sought and always generously given. Early in July 1880, when he was much involved in the study of foreign silver and was within days of publishing *Old French Plate*, Cripps wrote to Sir Philip Cunliffe-Owen, Director of the Museum, advising him of a recent after dinner conversation he had had with the Russian Ambassador. From him, Cripps heard 'something about the Russians and Russian Plate, of which there seems to be a treasury full at Moscow; - much of it said to be old and massive English plate imported by Peter the Great.' He qualified this - partly erroneous - information by continuing:

'It seems never to have been examined by an English expert, and no one can say what it might not prove to be - more than that, his Excellence tells me that Old Plate

is a hobby to which the Czarewitch is devoted. . . He added that if he heard of anyone such as myself going to Russia, it would be his duty to send word of his start. . .'¹⁵

In writing to Cunliffe-Owen, Cripps was certain of a sympathetic response, if for no other reason than the Director of the South Kensington Museum was known to be keenly interested in acquiring electrotype copies of important works for their educational value.¹⁶ Cunliffe-Owen seems to have been just as anxious to visit Russia, probably because the Museum had already honoured the British Government's part of an agreement, the Convention for the International Exchange of Reproductions of Works of Art settled at the time of the Paris Exhibition of 1867, by sending to St. Petersburg a series of electrotypes made from originals at South Kensington. Incidentally, one of the Russian signatories to the Convention had been the Tsarevich himself.¹⁷

Cripps may or may not have been aware of the Convention, even so, he must have been astonished at the swiftness of the events which followed, for on 18th September 1880 he found himself leaving England for Russia. A report in *The Times* of 2nd November gave details of the project. By then Cripps had returned with his fellow travellers, including Thomas Henry Rollason of Elkington & Co., patentees of the electroplate and electrotype processes.¹⁸ Explaining that they had gone 'in order to ascertain what examples of gold and silver smiths' work. . . might be reproduced, to add to the large number of facsimiles [including electrotypes] of art treasures, both English and foreign, already existing at South Kensington', *The Times* continued:

'The good offices of Lord Granville and the English Embassy at St. Petersburg as well as the strong personal interest in the success of this mission evinced by Prince Lobanoff, the Russian Ambassador, . . . secured for Sir Philip Cunliffe-Owen and the experts who accompanied him (Mr. Soden Smith, of the South Kensington Museum, and Mr. Wilfred Cripps) a most cordial reception. The Emperor readily and graciously ordered unreserved compliance with the request for permission to copy in electrotype from objects in the Imperial collections. Every facility was offered for the examination of the contents of all the store-houses or cabinets, however secluded from ordinary inspection, in the Winter Palace, the Hermitage, the arsenal at Tsarskoe Selo, and the [Moscow] Kremlin; while the treasuries of churches, including the Troitska Monastery [Zagorsk], and the private collections of several connoisseurs were freely opened with the greatest courtesy.



Fig. 7 The Electrotype Store at the Victoria & Albert Museum. Electro-gilt copper electrotype copies made by Elkington & Co. during the early 1880s; one of the leopards and one of the water pots in the foreground

A selection was made of about 250 objects, ranging from goldsmiths' work of early Greek art exhumed at Kertch through mediaeval times to English plate of the sixteenth and seventeenth centuries, and excellent pieces of French art of the period of Louis XV.¹⁹

The outcome of this exploratory expedition was so favourable that arrangements were soon in hand to dispatch two of Elkington's workmen to St. Petersburg and Moscow to take moulds. It was also decided to send with them a young writer on the applied arts named Alfred Maskell. Although not on the Museum's staff, he was employed to look after its interests and to report to the Director. This he did with commendable attention, eventually sending back twenty-eight long and detailed letters upon his little party's progress.²⁰

Together with Elkington's men, Sarti²¹ and his Italian assistant Guintini,²² Maskell arrived at the Grand Hotel, St. Petersburg, on 5th December 1880. It was snowing. Over the next few weeks they toiled at the Hermitage and elsewhere as best they could. There were delays because of state festivities and holy days and there was some disquiet among the Russian authorities because they thought that the technique used for taking the moulds might damage the patination of the original objects. Maskell assured Cunliffe-Owen that it was evident that Sarti knew his job, although, he wrote, 'the work will cause considerable mess and dirt, and the smell occasioned by the hot gutta-percha is also unpleasant.'²³

Several weeks later, on 16th February 1881, Maskell reported that he and the others expected to start for Moscow the next day. On 5th March he wrote again: 'I have [sic] hoped to get away for the last three or four days, but Russia is not a place where proposed plans may be relied on being carried out. However, we shall leave, I trust, without fail tonight.' They sent back to South Kensington sixteen cases of moulds and casts before quitting St. Petersburg²⁴ and eventually arrived at the Hotel Dusaux in Moscow on 8th March. Although Maskell immediately succumbed to 'Russian fever', he was pleased to report that, 'Our workroom [at the Kremlin] is all we could desire' and we are given 'facilities for working as long hours as possible.'²⁵

Working in Moscow proved to be somewhat easier than in St. Petersburg, but there were still delays. Two days were lost because of the assassination of Tsar Alexander II, the shocking news of which 'caused great upset' in official circles.²⁶ Then more time was wasted first because they ran out of gutta-percha and 'next because Sarti was laid up for two days with the inevitable Russian fever.'²⁷ By 2nd April Maskell was able to report that moulds for all but two of the objects in the Kremlin plate-room had been taken; Sarti and Guintini, working at a furious rate, had managed twenty-five of the pieces in the previous week alone, 'many of them very large, or complicated and difficult. . .' Their speed now was determined as much by their longing to return home to England as to finish the job before the protracted Russian Easter festivities began.

While Maskell was overseeing his companions' endeavours, he had many other matters to occupy his time: there were people to meet and entertain and dinners to attend. Above all, however, he was delighted to be able to examine the silver they had come so far to see more closely, discovering that 'every piece [sic] has engraved under the foot a short inscription in Slavonic with some details of presentation etc, made, I think, principally in the XVIIth centy - These are interesting, but Slavonic, as you are aware,' he told Cunliffe-Owen, 'is not much known now and may offer some difficulties.'²⁸ Maskell was fascinated

by these inscriptions. He also wished to see certain old manuscripts which might, he believed, reveal further information. He had been told that such material could be found in Moscow in the Treasury of the Patriarch and yet more relating to the foreign embassies of the seventeenth century at the Minister-9e- des Affaires Etranger-9e-s. In the end, however, delays and impediments prevented Maskell from penetrating very far into the Russian state archives. He wrote dispiritedly to Cunliffe-Owen: 'You cannot search here as you can in England. Instead of facilities and information you only get the contrary.- Locks, bolts and bars, surveillance and suspicion are what one experiences. . . I acknowledge myself beaten: ignominiously if important papers are in existence. I shall still try, but have little hope.'²⁹

There is little doubt that, had Maskell been successful in gaining access to the old Russian sources, the origins of the Kremlin's Elizabethan and Stuart silver could have been unravelled long before they ultimately were. It took until 1961, another eighty years, for anything like the full story to be published in the West. By then Charles Oman, who that year published his now standard book *The English Silver in the Kremlin 1557-1663*, was able to take advantage in several other ways besides a more comfortable journey to Russia than had been had by Wilfred Cripps and Alfred Maskell. For instance, Oman benefitted greatly from E.A. Jones' *The Old English Plate of The Emperor of Russia*, published in 1909, as well as from a translation from the Russian (furnished especially for him by the British Council) of T.G. Goldberg's 'Ambassadorial Gifts of the 16th and 17th Centuries - English Silver', published in 1954 in *The State Armoury Museum in the Moscow Kremlin*.

Oman's condescending remarks about the fruit of Cripps' and Maskell's investigations in St. Petersburg and Moscow are to be regretted. He thought it 'strange that Cripps made little use of his Russian discoveries, beyond quoting examples in the Kremlin, in the lists of goldsmiths' marks printed at the end of the later editions of *Old English Plate*'; and he accused Maskell of a mere 'competent piece of journalism' in writing the South Kensington Museum's handbook *Russian Art and Art Objects in Russia*, published in 1884 to coincide with the initial issue of the electrotypes for which Sarti and Guintini had taken their gutta-percha moulds three years earlier.³⁰ In fact, Cripps and Maskell were under moral if not actual constraints, for their respective trips to Russia were undertaken at the specific invitation of the South Kensington Museum authorities and paid for from public funds.³¹

While the result of Maskell's visit - his *Russian Art and Art Objects in Russia* - was a more tangible one than Cripps', there is no evidence to suggest that the latter was any the less impressed by what he had seen in

Russia, particularly the spectacular treasures of the Moscow Kremlin. Indeed, he almost said as much when in 1883 he gave an address to The Society of Arts. During its course he briefly rehearsed the steps which had led to the 'discovery' of the Kremlin's old plate, permitting himself to admit that the expedition of 1880 of which he was a member had set forth 'full of eager curiosity'. 'To describe the collections that we eventually examined in detail', he concluded, 'would take much more than one paper to describe. . .'³²

By the time of Wilfred Cripps' death in 1903 his *Old English Plate* was still sufficiently valuable to have reached its eighth edition, but as a work alone in its field it was soon to be thrust aside by Charles James Jackson's mighty two volume book, *An Illustrated History of English Plate* which first appeared in 1911. In fact, like Octavius Morgan's before him, Cripps' writings faded into obscurity and ceased to be of importance. It should be remembered, however, that in their day these two men were giants in the growing field of silver studies. In this respect James Mortimer Garrard's tacit acknowledgement that Morgan's pioneering researches actually started 'the old plate craze', of which this present exhibition of English Silver Treasures from the Moscow Kremlin is a sophisticated latter-day manifestation, was correct. It is furthermore fundamental in understanding the course of a branch of scholarship which for a century and a half has woven an ever more richly textured account of its subject.

The author wishes to acknowledge the kind help of Shirley Bury who, following a chance remark, assisted him in locating the 'lost' Victoria and Albert Museum archive material, 86.0.31 MSS Eng.

Notes

1. James Garrard, *A Catalogue of Gold and Silver Plate The Property of His Grace The Duke of Portland*, London, 1893, introduction.
2. *The Yale Edition of Horace Walpole's Correspondence*, vol.32, pp.322-325.
3. Edward J. Watherston, *The Jeweller & Metalworker*, 1893.
4. Henry Rumsey Forster, *The Stowe Catalogue Priced and Annotated*, London, 1848, p.140, 19th day's sale, lot 658.

5. *Dictionary of National Biography*, vol.XXXIX, London, 1894, p.14.
6. *The Archaeological Journal*, vol.8, London, 1851, p.197.
7. Chaffers' comments on London date letters from 1656 were published in *Notes and Queries*, 22nd January 1853, pp.90 and 91.
8. Vol.9, pp.125-140, 231-246 and 313-320; vol.10, pp.33-43.
9. William Chaffers, *Hall Marks on Gold and Silver Plate*, 2nd edition, London, 1865, p.56.
10. Anna Somers Cocks, *The Victoria and Albert Museum*, London, 1980, p.20.
11. Lesser luminaries included F.W. Fairholt, author of 'Marks of Gold and Silver Smiths', *The Art-Journal*, 1855, pp.269-271; and Christopher A. Markham, author of *Hand Book To Foreign Hall Marks on Gold and Silver Plate*, London, 1898.
12. *Dictionary of National Biography*, second supplement, vol.I, pp.442/3.
13. See, for example, *Notes & Queries*, 18th May 1878, p.399.
14. *The Illustrated London News*, 30th April 1892, p.543.
15. Victoria and Albert Museum Library, 86.0.31 MSS Eng, fols 1-3. Charles Oman, *The English Silver in the Kremlin 1557-1663*, London, 1961, p.xv and xviii note 1, quoted from this source which, since his use of it, has been relocated under its present press mark. The version of Cripps' letter which has survived in the old South Kensington Museum's files is a copy-clerk's précis. According to this, Cripps wrote that his conversation about a treasury full of silver at Moscow took place with 'the new Danish Minister'. It seems more likely, however, that the clerk made a mistake and that it was actually the Russian Ambassador, a suggestion mooted by Shirley Bury and reinforced by *The Times*' report of 2nd November 1880 (see note 19 below).
16. Oman, 1961, p.xvi.
- 17 V&A Library, 86.0.31 MSS Eng, fols 5 and 6.
18. Rollason was then Elkington's London Manager, who had 'special charge of the Art Reproduction branch of their business' (V&A Library, 86.0.31 MSS Eng, fols.21-25. For detailed information about the origins of this firm and their interest in the electroplate and electrotpe processes, see Shirley Bury, *Victorian Electroplate*, London, 1971.
19. *The Times*, 2nd November 1880, p.8a. Full details of their itinerary may be found in V&A Library, 86.0.31 MSS Eng, fols. 4-25.
20. V&A Library, 86.0.31 MSS Eng.
21. Alexander Edward Sarti was the nephew of the London based Italian electrotypist Giovanni Franchi who in 1874 sold his business to Elkington & Co. Sarti was subsequently disgraced and committed suicide in 1899. (J. Culme, *The Directory of Gold & Silversmiths, Jewellers & Allied Traders 1838-1914*, Woodbridge, 1987, vol.I, pp.142 and 164).
22. Because Maskell mentions this individual only once, the spelling of his name is speculative. He 'seems a good, simple man, and very obliging and unassuming' (V&A Library, 86.0.31 MSS Eng, 5th December 1880).
23. V&A Library, 86.0.31 MSS Eng, 7th December 1880.
24. V&A Library, 86.0.31 MSS Eng, 13th March 1881.
25. V&A Library, 86.0.31 MSS Eng, 12th March 1881.
26. V&A Library, 86.0.31 MSS Eng, 20th March 1881.
27. V&A Library, 86.0.31 MSS Eng, 28th March 1881.
28. V&A Library, 86.0.31 MSS Eng, 2nd April 1881.
29. V&A Library, 86.0.31 MSS Eng, 5th, 11th and 22nd April 1881.
30. Oman, 1961, pp.xvi and xvii.
31. Cripps and Maskell were given travelling expenses and respectively a guinea and £1 a day personal allowances (V&A Library, 86.0.31 MSS Eng, fols 4 and 21-25).
32. 'English and Foreign Silver Work: with remarks upon the plate duties, compulsory hallmarking, and the constitution of the Goldsmiths' Company', *Journal of The Society of Arts*, 11th May 1883, pp.652-661.

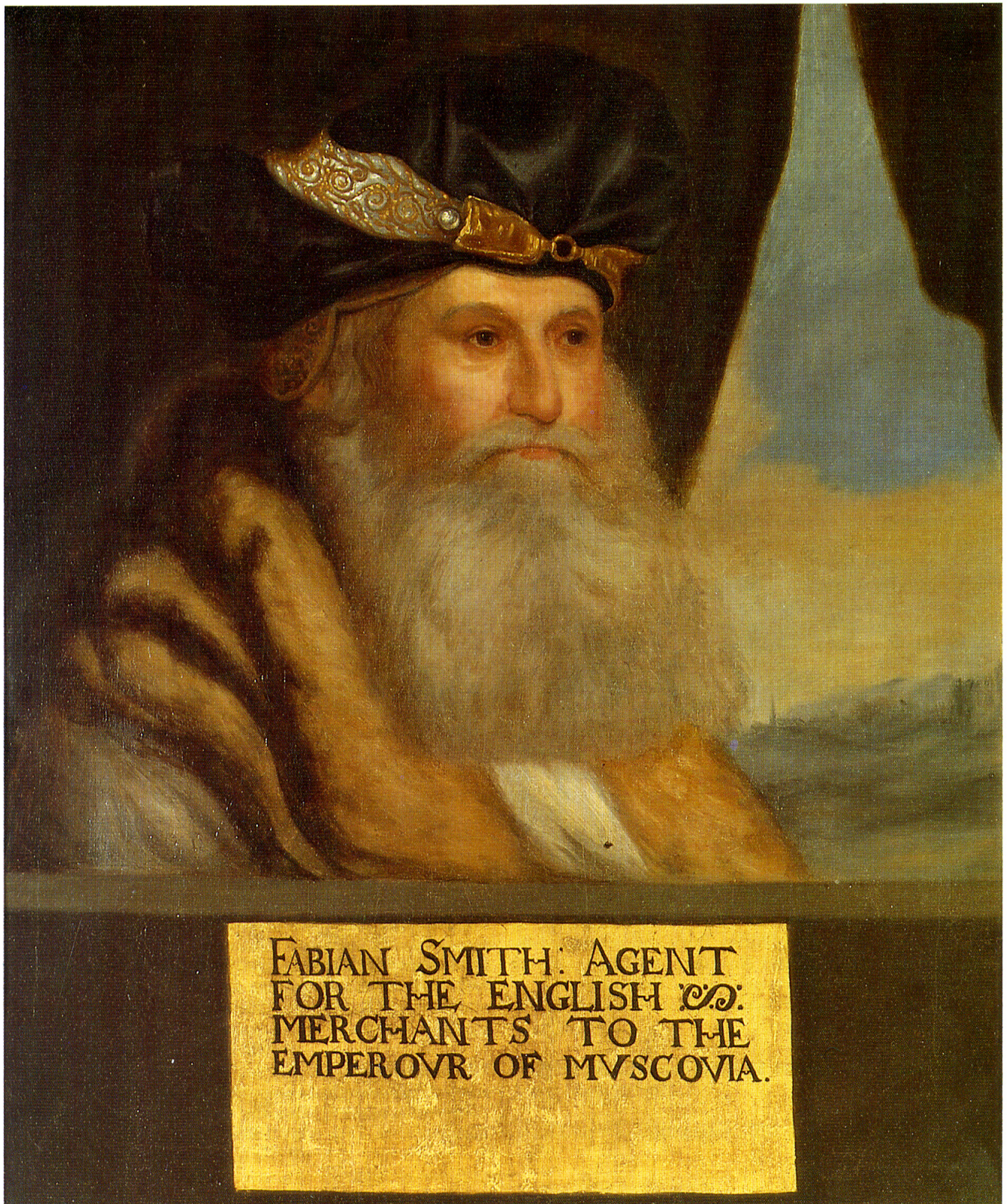


Exhibit no. 15

The Exhibits

Part I

A Group of
Pictures, Works of Art and Related Items
lent from various sources
illustrative of
Elizabethan and Stuart political and diplomatic life,
international travel
and
the Muscovy Company trade

Part II

English Silver Treasures
from the Kremlin

including
Ambassadorial and Muscovy Company gifts

1557-1663

1

Circle of William Scrots (fl. 1538-1553)

PORTRAIT OF EDWARD VI WHEN PRINCE OF WALES

Three-quarter length, standing, wearing a gilt-embroidered tunic and a fur-lined cloak

Oil on panel

102 by 74cm.; 40 by 29in.

Edward VI, son of Henry VIII by his third wife Jane Seymour, was born at Hampton Court on 12th October 1537. When his father died he was little more than nine and had not yet been formally created Prince of Wales. Edward's coronation took place at Westminster Abbey on Sunday 20th February 1547. In 1550 it was proposed that he offer his hand in marriage to Elizabeth, daughter of Henry II of France with whom peace had lately been signed; their marriage was deferred, however, until both the King and the Princess had reached the age of twelve. Following the Christmas celebrations of 1552, Edward showed the first signs of consumption which rapidly lead to his death on 6th July following.

Edward VI was an accomplished scholar, and well versed in Greek, Latin and French, though his 'intellectual precocity and religious ardour' are said to have been 'unaccompanied by any show of natural affection'.

Sir Hugh Willoughby and Richard Chancellor who took part in the exploratory 1553 voyage of the Muscovy Company, carried with them a letter from Edward VI addressed to 'all kings, princes, rulers, judges, and governours of the earth, and all other [*sic*] having any excellent dignitie on the same, in all places under the universall heaven'. It described the advantage of international trade and was intended to assist the Company, its merchants and servants in their endeavours. In his reply of February 1554, Ivan IV told Edward, news of whose death had not reached Russia, of his willingness to receive English ships and merchants (T.S. Willan, *The Early History of the Russian Company 1553-1603*, Manchester, 1956, pp. 4 and 5).

This fine portrait of Edward when Prince of Wales derives from a three-quarter length portrait in the Royal Collection (see Sir Oliver Millar, *The Tudor, Stuart, and Early Georgian Pictures in the Royal Collection*, 1963, no. 44, pl. 21). Sir Oliver Millar dates the picture to shortly before Edward's accession on 28th January 1547 and points out that the pose is derived directly from Holbein.

Literature:

Roy Strong, *Tudor and Jacobean Portraits*, 1969, Vol. I, p. 92.



2

Attributed to John Bettes the Younger (fl.1570-1616)
 PORTRAIT OF QUEEN ELIZABETH I AS THE VESTAL VIRGIN
 TUCCIA

Three-quarter length, standing, wearing a white ruff
 and holding a golden sieve in her right hand
 Oil on panel, in a carved wood frame
 41 by 30 1/4 in.; 104 by 77cm.

Elizabeth I, daughter of Henry VIII and his second wife, Anne Boleyn, Marchioness of Pembroke, was born at Greenwich on 7th September 1533. She succeeded her half-sister, Mary I, as Queen of England and Ireland on 17th November 1558 and was crowned on 15th January following. She died unmarried at Richmond Palace on 24th March 1603.

As reluctant diplomatic intermediaries, the early merchants of the Muscovy Company wanted nothing more than to pursue their activities with as little interference as possible. Unfortunately, they were obliged to rely upon Elizabeth I's intercession with Ivan IV to plead for special privileges which guaranteed them a monopoly of trade within his domains. Matters were complicated, however, by the often tense relationship which existed between the two monarchs.

The Queen's evasive responses to Ivan IV's repeated requests for an English alliance and an English bride eventually so infuriated him that he accused her of setting aside his 'great affaires'. The Muscovy merchants found themselves in an increasingly unenviable position between a quietly determined Elizabeth and a capricious Ivan who was capable of stopping their trade, or worse, at any moment. 'Wee had thought', he wrote to the Queen on 24th October 1570, 'that you had beene ruler over your lands, and had sought honor to you self and proffitt to your countrie, and therefore wee did pretend those weightie affaires between you and us. But now wee perceive that there be other men that doe rule, and not men, but bowers and marchaunts, the wich seeke not the wealth and honnor of our majesties, but they seeke there owne proffitt of marchandiz. And you flowe in your maydenlie estate like a maide.' (T.S. Willan, *The Early History of the Russia Company 1553-1603*, Manchester, 1956, pp.116, 117)

Such quarrels were terminated by Ivan's death in 1584.

Under his successor, Tsar Feodor and his brother-in-law Boris Godunov, the Muscovy Company enjoyed a long period of peace and profit.

This magnificent portrait is one of a small group, dating from the late 1580s, which have been attributed to John Bettes the Younger. It was painted during a period of political uncertainty, when England was at war with Spain, and the country was full of rumours of plots against the monarch. The Queen is depicted as a regal icon, richly adorned with jewels, and the portrait is clearly intended to stress her authority and to convey a sense of courtly magnificence. She is portrayed as the Roman vestal virgin, Tuccia, who was accused of impurity and proved her innocence by carrying water to the temple in a sieve.

Exhibited:

New Gallery, *Tudor Exhibition*, 1890, no. 328

Literature:

F. O'Donoghue, *A Descriptive and Classified Catalogue of Portraits of Queen Elizabeth*, 1894, no. 11;

Roy Strong, *Portraits of Queen Elizabeth I*, 1963, p. 70, no. 54;

Roy Strong, *The English Icon: Elizabethan and Jacobean Portraiture*, 1969, p. 191, no. 42;

Roy Strong, *Gloriana, The Portraits of Queen Elizabeth I*, 1987, pp. 117, 119



3

Marcus Gheeraerts the Younger (fl.1561-1635)

PORTRAIT OF SIR FRANCIS DRAKE (1540-1596)

Three-quarter length, standing, wearing a white ruff, his right hand resting on a terrestrial globe standing on a table to the left, his left arm resting on his sword hilt, and carrying his right glove in his gloved left hand. Inscribed u.r.: *Aetatis suae 53/An 1594*, oil on canvas 137 by 114cm.; 54 by 45in.

Francis Drake was born at Crowndale near Tavistock. His first important command was of the *Judith* in John Hawkins' ill-fated expedition in 1567. From 1570 he made three successful voyages to the West Indies during which he landed at Nombre de Dios (where he was severely wounded), burned Porto Bello, sacked Venta Cruz and returned with great acclaim to Plymouth. In 1577 he set sail for the River Plate with the *Pelican*, the *Elizabeth* and three smaller vessels and entered the Magellan Strait. This great voyage took him through fierce storms in the Pacific and he successfully rounded the Cape of Good Hope returning in triumph in 1580 in the newly named *Golden Hind* with numerous Spanish prizes. Queen Elizabeth knighted him at Deptford. In 1587 he succeeded in a daring attack on Cadiz, destroying 33 ships and returning unscathed. His greatest challenge came in 1588 when he defeated the Spanish Armada off Gravelines and chased the demoralised Spanish fleet to the north of Scotland where storms completed the destruction of the enemy fleet. The following year he continued to harry the Spanish forces but spent the next few years on shore serving as a Member of Parliament for Plymouth whose water supply he helped to regulate. He died of dysentery off Porto Bello in 1596 during an ill-fated expedition to the West Indies with Hawkins.

Marcus Gheeraerts arrived in England with his father in 1568. In 1594 he was at the height of his popularity, having made his name under the powerful patronage of Sir Henry Lee of Ditchley. Sir Henry commissioned him to paint the portrait of Elizabeth I, commemorating her visit to Ditchley in 1592, which is now in the National Portrait Gallery.

This portrait of Drake, the prime version of a series of portraits painted by Gheeraerts and by his studio, shows him wearing the Drake Jewel, which was probably given to him by the Queen on the occasion of the defeat of the Spanish Armada in 1588.

Drake and his contemporaries, by their daring exploits against the Spanish, helped to extend British influence in the New World. The build up of trade both there and in the Far East was made possible through British domination of the seas. This in turn elevated the country's prestige and put British merchants in a strong position when competing for trade in such countries as Russia.

Exhibited:

Victoria and Albert Museum, *Princely Magnificence*, 1980, no. P15

Literature:

J. Steegman, *Portraits in Welsh Houses*, 1957, Vol. I, p. 3, plate I;

Roy Strong, *The English Icon*, 1969, p. 280, no. 268; Roy Strong, *Tudor and Jacobean Portraits*, 1969, Vol. I, p. 71; Vol. II, plate 129





4

John de Critz (1555-1641)**PORTRAIT OF KING JAMES I**

Three-quarter length, standing, wearing a white tunic and hose, with the Greater George, a fur cloak and a black hat with the Feather jewel, his left hand on his sword and gloves in his right hand

Oil on panel, in a 17th century carved wood frame
108 by 82.5cm.; 42½ by 32½in.

James I was born at Edinburgh Castle on 19th June 1566, the son of Mary, Queen of Scots, by her second husband and cousin, Henry, Lord Darnley, who was murdered on 10th February 1567. As James VI he became King of Scotland upon the abdication of his mother and was crowned on 29th July 1567. On 24th March 1603 he was proclaimed King of England and Ireland following the death of Elizabeth I, his mother's cousin.

The period of James I's reign saw a breakdown of central government in Russia from 1605 to 1613. The last mission before this period was that of Sir Thomas Smith whose main task was to obtain permission for the Muscovy Company to travel to Persia. Despite the fact that he arrived bearing rich presents, Smith failed in his main objective though he did obtain wide trading concessions for the Company. On the death of Tsar Boris, however the Company profited from the period of turmoil and successfully obtained the Persian route. In 1612 James I sent John Merrick on an embassy to examine the possibility that the Russian North could be placed under an English protectorate but the situation changed when the new Tsar Mikhail Romanov restored order and normal trade was resumed. Two presents from James I to the new Tsar are included in this exhibition (Exhibit nos. 100 and 104).

This important portrait was presented by James I to Thomas Hamilton, 1st Earl of Haddington (1563-1637) who was a close friend and confidant of the King from an early age and by whom he was known as 'Tam o' the Cowgate', an allusion to the street in which Hamilton lived. It was painted by the Flemish artist John de Critz, who came to England in 1568 and was appointed Serjeant Painter to the King in 1605.

Exhibited:

Edinburgh, *A Loan Exhibition of Works of Old Masters and Scottish National Portraits*, 1883, no. 67

Literature:

Sir William Fraser, *Memorials of the Earls of Haddington*, Vol. 1, p. 376, no. 40;

Roy Strong, *The English Icon*, 1969, p. 264, no. 248 (illus.);

Roy Strong, *Tudor and Jacobean Portraits*, 1979, Vol. I, p. 179



5

Studio of Sir Anthony Van Dyck (1599-1641)

PORTRAIT OF KING CHARLES I

Three-quarter length, standing, wearing armour, his helmet and regalia on a table beside him

Oil on canvas

101.5 by 81.5cm.; 40 by 32in.

Charles I was born at Dunfermline on 19th November 1600, the second son of James VI of Scotland (later James I, King of England, Scotland and Ireland) by Anne, daughter of Frederick II, King of Denmark. Invested as Prince of Wales in 1616, he succeeded to the throne upon the death of his father on 27th March 1625. He was married on 11th May at Canterbury Cathedral to Henrietta Maria, daughter of Henry IV, King of France. Crowned on 2nd February 1626, he was eventually beheaded at Whitehall on 30th January 1649.

From the moment of his accession, Charles I was in disagreement with Parliament who almost immediately refused to grant him sufficient funds. When forced loans failed to yield enough money, he was obliged to sell plate from the 'Great Gilt Cupboard of Estate'. An indenture of 1626 between Sir Henry Mildmay, Master of the Jewel House, and John Acton, the King's Goldsmith, lists some twenty thousand ounces of silver purchased by the latter, among which were '*Two leopards gilt and enamelled, with chaines*' and '*Two water-pots gilt, chased in flames, with snake handles*' (Exhibit nos. 98, 99). These and other items from the kings' treasury eventually found their way to Russia where they were sold by the English agent, Fabian Smith to the representatives of Tsar Mikhail Romanov.

Our perception of Charles I owes much to the paintings of Sir Anthony Van Dyck, the supreme portrait painter of his generation. Enticed to England by a knighthood, a royal residence and pension, he commenced upon a tireless record of many of the figures of the Stuart court with a sense of drama and artistic ingenuity unknown to English art at the time. This outstanding replica of a portrait by van Dyck at Arundel Castle was painted in the 1630s. The high quality of painting, particularly of the sitter's hands and his armour, suggest that parts of the portrait could be the work of Van Dyck himself.



6

6

Gerrit van Honthorst (1590-1656)**PORTRAIT OF KING CHARLES II (1630-1685)**

Three-quarter length, standing, wearing armour, holding a baton in his right hand, his left hand resting on a table supporting his crown and sceptre

Oil on canvas

127 by 127cm.; 50 by 50in.

Charles II was born at St. James's on 29th May 1630. He became Prince of Wales eight years later and succeeded his father, Charles I, as King on 30th January 1649, although did not obtain possession of the Crown until 29th May 1660. He married at Portsmouth on 21st May 1662 Catherine, Infanta of Portugal. Having no legitimate issue at the time of his death on 6th February 1685 he was succeeded by his brother, James II.

Charles II first established contact with Russia in 1650 when he sent an embassy under Lord Culpeper to

procur a loan. After the Restoration, a Russian embassy arrived in London partly with the intention of collecting the debt. Charles II's return embassy under Carlisle was a grand affair but ended in failure (see Exhibit no. 8).

This important portrait, probably the finest of the sitter as Prince of Wales, was probably painted circa 1650, prior to his return to Scotland for his Coronation at Scone on 1st January 1651. The juxtaposition of his suit of armour with the crown and sceptre placed on a nearby table emphasizes the fact that this is a prince at war. Honthorst was born in Utrecht in 1590, and by about 1610 was in Rome where Caravaggio's influence had a decisive effect on his style. He first visited England in 1628 at the invitation of Charles I where he spent eight months painting portraits of the Royal family and the court. Honthorst also worked for Christian IV of Denmark, the Queen of Bohemia, and the Elector of Brandenburg, travelling widely throughout Europe before settling permanently in Utrecht in 1652.



7

7

William Dobson (1611-1646)

PORTRAIT OF JAMES GRAHAM, 1ST MARQUESS OF MONTROSE (1612-1650)

Half-length, wearing armour, his helmet resting on a ledge to the right, a statue of Minerva to the left
Oil on canvas

82 by 88cm.; 32½ by 34½in.

Montrose's life reflects the great political upheavals visited upon Britain during the middle of the 17th Century. The forceful leadership of Elizabeth I which had given support to such as Drake was not to be found in the administration of Charles I. His style of government antagonised many and the eventual Civil War, first with the Covenantors in Scotland and then with the English Parliament, undermined Britain's position in the world. Montrose was one of many caught up in this maelstrom. He initially supported the Covenantors against the King leading their army south in 1640. However, an increasing awareness of their democratic intentions led him to abandon their cause.

He joined the King and this vivid portrait was painted whilst Charles and his followers were at Oxford in 1643 and 1644. Montrose later returned to Scotland where he harried the Covenantors before being defeated by an overwhelming force at Philiphaugh. He escaped and joined the King's party on the continent. Following the execution of Charles I, an act which sent a shudder of horror and disbelief through the Courts of Europe and indeed of Russia, Montrose was one of the first to return to Scotland to try to re-instate the Stuarts. However, he was caught and hanged in the Grassmarket in Edinburgh in 1650. One of the first acts of Charles II on his accession in 1660 was to authorise a State Funeral for Montrose's dismembered body at St. Giles's Cathedral in Edinburgh.

Exhibited:

Tate Gallery, *William Dobson*, 1951, no. 10;

National Portrait Gallery, *William Dobson*, 1983, no. 14

8

Sir Godfrey Kneller, Bt. (1646-1723)

PORTRAIT OF CHARLES HOWARD, 1ST EARL OF CARLISLE
(1629-1685)

Full length, standing, wearing peer's robes

Inscribed c.r.: *Charles Howard great Grandson/to William L^d Howard created Earl/of Carlisle by King Charles y^e 2^d in /y^e year 1660. He was appointed by/y^e said King Ambafadour to the/Courts of Moscovy Sweden and/Denmark. Afterwards made Go/-vernour of y^e Island Jamaica. He/died in the 56th year of his Age/An Dom-/1684., oil on canvas
236 by 145cm.; 93 by 57in.*

Charles Howard was the second son of Sir William Howard of Naworth, Cumberland. At the age of twenty he married Anne, daughter of Edward, 1st Baron Howard of Escrick. Though he professed support for Cromwell, his known Royalist sympathies led to several charges being brought against him during the Commonwealth. However, he resisted these successfully, and fought bravely for Parliament at the Battle of Worcester. Howard's great influence in the Borders around Carlisle made him a figure of some importance at Charles II's Restoration. Like General Monk, his commanding officer, Howard volunteered his services to Charles during early 1660 and at the Restoration he was created Privy Councillor and Earl of Carlisle. He was later sent on two important diplomatic missions. From July 1663 until December 1664 he was ambassador extraordinary to Russia, Sweden and Denmark, and in 1668 he went on a similar mission to Charles XI of Sweden. From 1677 until 1681 he was Governor of Jamaica. He died on 24th February 1685 and was buried in York Minster.

Among the large retinue which left for Muscovy in 1663 with the Earl of Carlisle, were the poet Andrew Marvell and the writer Guy de Miège, travelling respectively as his secretary and under-secretary. In 1669 de Miège published anonymously an account of the voyage entitled *A Relation of Three Embassies From his Sacred Majestie Charles II To The Great Duke of Muscovie, The King of Sweden, and The King of Denmark Performed by the Right Hoble the Earle of Carlisle in the Years 1663 & 1664* (Exhibit no. 29). Much has been written since about Carlisle's embassy to Russia and its unfortunate outcome (see for instance, Maria V. Unkovskaya's comments on p. 33 of this catalogue), and another writer on the subject was of the opinion that he did not take the job seriously, accusing the Earl of thinking that a trip to Muscovy 'would give him a hunting and shooting holiday on a grand scale' (Charles Oman, *The English Silver in the Kremlin 1557-1663*, London, 1961, p. 40).





9

9

Attributed to Steven van der Meulen (fl.1543-1563)

PORTRAIT OF THOMAS RADCLYFFE, EARL OF SUSSEX

Half-length, wearing a buff jerkin and black coat enriched with jewels and edged with fur, a black cap with a red feather, and the Lesser George on a chain
Inscribed u.l.: *THOMAS RADCLYFFE/ EARL OF SUSSEX/ BARON FITZWALTER/ NAT.1526. OBT.1583*, oil on panel, in a later carved wood frame 67 by 51.5cm.; 26¼ by 20¼in.

Sir Thomas Radcliffe was the eldest son of Sir Henry Radcliffe, 2nd Earl of Sussex. He was educated at Cambridge, becoming a member of Gray's Inn in 1561. Having been of invaluable help to Queen Mary in suppressing Wyatt's rebellion he assisted in the marriage negotiations with Philip II, and in 1556 became Lord-Deputy of Ireland, a post to which he was reappointed in 1559 by Elizabeth I. In 1664 he resigned his office having failed to subdue Shane O'Neill, but left behind him a lasting reputation for statesmanship.

As Lord President of the North he successfully dealt with the rebellion of 1569, and pursued the rebels into Scotland. His support for a French match for Queen Elizabeth brought him into conflict with Leicester during the 1570s, and lessened his influence.

This portrait shows the sitter wearing a black coat edged with a luxuriant fur: almost certainly beaver fur, one of the main imports from Russia. Beaver fur was highly prized and in an age of conspicuous display, it is to be seen in portraits of the most prominent men of the age echoing the extravagant displays of jewellery in the portraits of their wives.

Exhibited:

South Kensington Museum, *Catalogue of the 1st Specialist Exhibition of National Portraits ending with the reign of King James I on loan to the South Kensington Museum*, April 1866, no. 139 (as by Federico Zuccaro)

Literature:

Roy Strong, *Tudor and Jacobean Portraits*, 1969, Vol I, p. 310; Vol II, pl. 615



10

10

English School, circa 1650

VIEW OF COVENT GARDEN PIAZZA LOOKING WEST TO THE CHURCH

Oil on canvas

56 by 91.5cm.; 22 by 36in.

London in the sixteenth century consisted of the historic walled City, with its great medieval bridge across the Thames, and pleasant suburbs with great noblemen's houses to the west reaching to Westminster. In the following century, development crept westward, firstly over the riverside palaces, then to the north, over Covent Garden and Lincoln's Inn, and along Piccadilly, a process accelerated by the Great Fire of London in 1666. The earliest views of London to convey accurately the appearance of the city are the panoramic sketches from Southwark by the Dutchman Anthony van den Wyngaerde drawn in the early 1540s (Royal Collection, Windsor). Views of London during the next century are very rare until the drawings and prints of Wenceslaus Hollar in the 1650's.

Probably the earliest view of the westward expansion of London is this painting of the new Covent Garden piazzas which can be dated to circa 1649. The area on which Covent Garden now stands formerly belonged to Westminster Abbey. At the dissolution of the monasteries, the land was granted by the Crown to John Russell, 1st Earl of Bedford. The 3rd Earl built Bedford House on ground to the north of the Strand, and its gardens can be seen to the left of this painting.

Francis Russell, who succeeded his cousin as 4th Earl in 1627, was anxious to profit as a building speculator and secured for £2,000 a licence to build north of his garden, houses 'fitt for the habitacions of *Gentlemen* and men of ability'. His architect was Inigo Jones, Surveyor to the King, and designer of the new Banqueting House in Whitehall, who had returned from Italy imbued with the style associated with Andrea Palladio. The development consisted of houses built over 'piazzas' or arcades around two sides of an open square, the third side containing St. Paul's Church.

The growth of the City of London and the sophisticated architecture of Covent Garden underlined the increasing importance of London as one of the richest and most influential of European Capitals. The City reflected the adventurous nature of its merchants and their confidence in being seen as the leading traders of the early 17th Century. It was in this city that the plans for mercantile expansion from the New World to Cathay was planned and successfully executed.

Literature:

John Harris, Stephen Orgel and Roy Strong, *The King's Arcadia*, 1973, no. 346;

John Harris, *The Artist and the Country House*, 1979, p. 39, no. 34.



11

11

Joan Carlile (circa 1606-1679)

JUSTINIAN ISHAM AND OTHERS STAG HUNTING AT PETERSHAM

Oil on canvas

61 by 74cm.; 24 by 29in.

This delightful painting offers a rare glimpse of English life in the 17th Century away from either the politics of Court or the bustle of London mercantile life. Justinian Isham and his friend Ludovic Carlile and family are seen stag hunting at Petersham on the Thames, west of London. This area had always been a favourite retreat. The great Tudor Royal Palace of Richmond was nearby as too was Osterley, the seat of Sir Thomas Gresham, the great 16th Century financier, and Syon, the seat of the Earls of Northumberland.

Stag hunting was one of the most popular forms of recreation and the wooded landscape to the south of the Thames afforded the perfect terrain. It was noted that when Lord Carlisle led his expedition to Moscow in 1663, he was criticized for seeing it as principally an opportunity to go stag hunting.

Exhibited:

Tate Gallery, *The Age of Charles I*, 1972, no. 164

Literature:

Margaret Toynbee and Gyles Isham, *Burlington Magazine*, September 1954, Vol. XCVI, pp. 276, 277, plate 7;

Ellis Waterhouse, *The Dictionary of 16th and 17th Century British Painters*, 1988, p. 41 (illus.)

Lamport Hall Preservation Trust Limited



12

12

English School, circa 1650

VIEW OF WISTON PARK, SUSSEX, WITH SPORTSMEN IN THE FOREGROUND

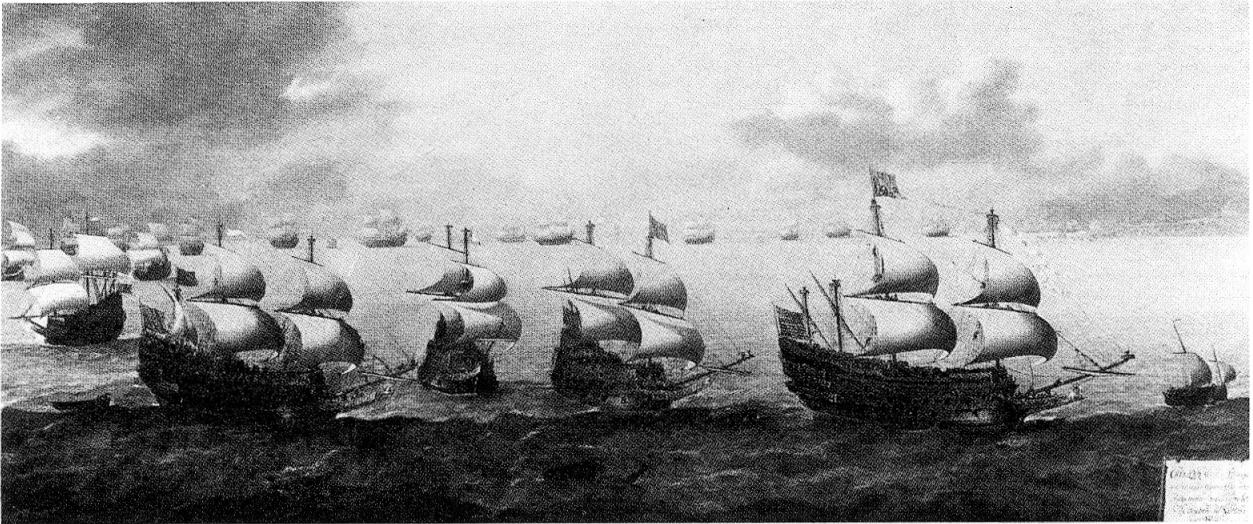
Oil on canvas

124.5 by 216cm.; 49 by 85 ¼ in.

This view of the house was probably painted for Sir John Fagg, M.P. shortly after he had bought the estate from the Earl of Thanet in 1649. The costumes have been dated by Madeleine Ginsburg of the Victoria and Albert Museum to circa 1650-55. The great Elizabethan house, originally built in the 1570s for Sir Thomas Shirley, is depicted nestling beneath the South Downs. Whilst London-based trade created new wealth, the bedrock of the British economy was still to be found in its agriculture. It is also true to say that the fortunes made from overseas trade were almost invariably spent in the purchasing of country estates and the development of the rural economy. This great painting is one of the first to depict a house and an estate.

Literature:

Roger White, 'Wiston House Remodelled', in *Design and Practise in British Architecture. Studies in architectural history presented to Howard Colvin, Architectural History*, 1984, Vol. 27, pp. 241-248, plate 1a;
 John Harris, *The Artist and the Country House*, rev.ed., 1985, p. 53, no. 40



13

13

Hendrik Cornelisz. Vroom (1566-1640)

THE RETURN OF PRINCE CHARLES FROM SPAIN ON 5TH
OCTOBER 1623

Extensively inscribed l.r., oil on canvas, in a carved
wood frame

127 by 297cm.; 50 by 117in.

This painting depicts the *Prince Royal* leading the British fleet towards Portsmouth harbour on the return of Prince Charles from his voyage to Spain in 1623 with the Duke of Buckingham. The object of the voyage had been to try to win the hand of the Spanish Infanta. Although they failed in this objective, the Prince and his companion returned with some important paintings, the most notable of which were a group by Titian including the portrait of the Emperor Charles V, *The Venus of the Pardo*, and *The Allegory of Alfonso d'Avalos*. Whilst he was in Madrid Charles was drawn by Velasquez and although the portrait appears not to have reached England, Velasquez's role as court painter undoubtedly influenced Charles' inspired patronage of Van Dyck.

The prospective marriage between Charles and the King of Spain's daughter attested to the more wide ranging foreign policy conducted by James I. Britain's increased mercantile importance which had developed during the late 16th Century made a foreign policy based solely on the Protestant cause untenable. On his accession, James was successful in ending the war with Spain and while the Spanish marriage did not come about, an equally Catholic one to the King of France's sister, Henrietta Maria, was concluded. While the internal politics of Charles I's reign were increasingly polarised, the Government continued to support English merchants around the world, helping to maintain those trading links first established in the middle of the 16th Century from America to Asia.

National Maritime Museum.



14

14

Bonaventura Peeters (1614-1652)SHIPPING IN HEAVY SEAS IN NORTHERN WATERS WITH A
WHALE IN THE FOREGROUND

Oil on canvas

165 by 188cm.; 65 by 74in.

Bonaventura Peeters was baptised at Anvers on 23rd July 1614. He finished his apprenticeship in 1634, and was involved in producing accurate military paintings of the sieges of Calloo and Verebeeck, among others. Peeters undertook numerous sea voyages himself, which give his paintings a strong sense of the dangers and excitement of travel by sail in Northern waters.



15

15

English School

PORTRAIT OF FABIAN SMITH (ULIANOV)

Head and shoulders

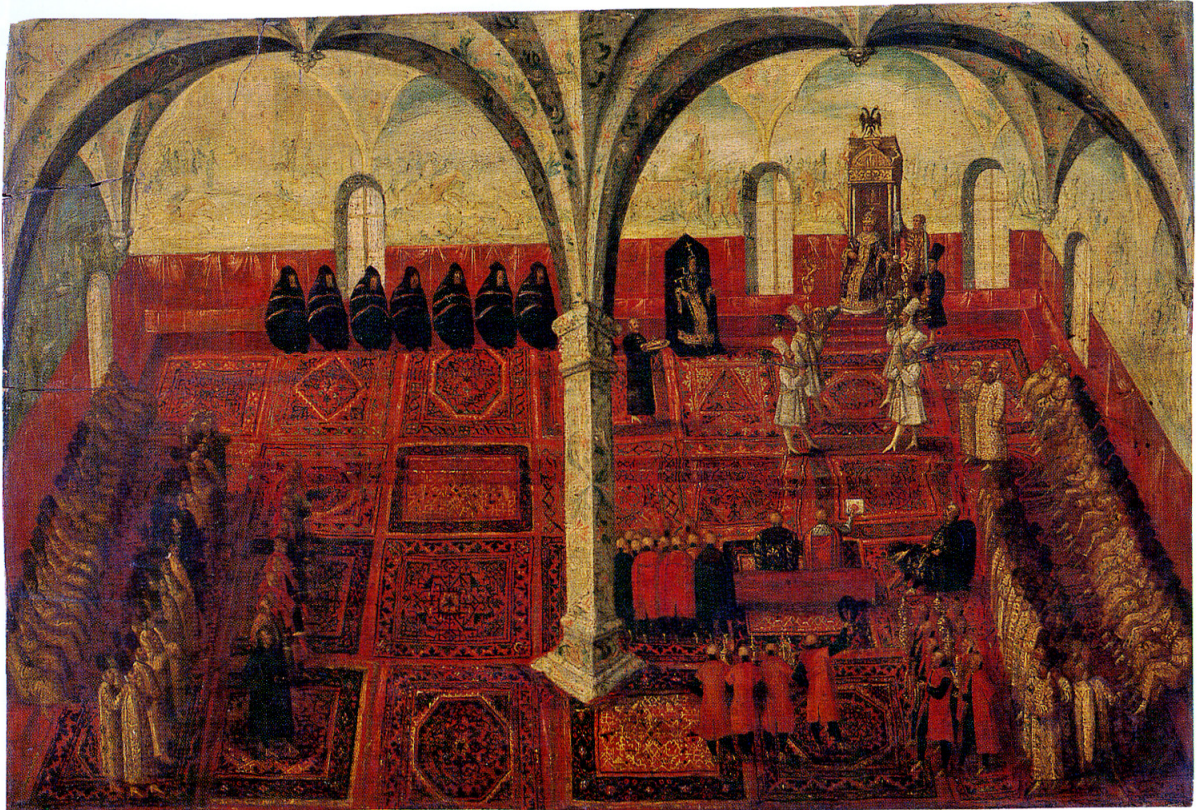
Inscribed *FABIAN SMITH: AGENT FOR THE
ENGLISH MERCHANTS TO THE EMPEROVR OF
MUSCOVIA*

Oil on canvas

76 by 63.5cm.; 30 by 25in.

See footnote to exhibit no.5

The Guildhall Art Gallery.



16

16

A Photographic Reproduction of Tsar Alexei and Mikhail Feodorovich Receiving an Embassy in the Chamber of Facets (Granovitaya Palata) of the Moscow Kremlin, anonymous Russian painter, 17th century

43½ by 64cm; 17 by 25in.

Next to the Tsar is his father, the Patriarch Filaret, with (to the left) a group of monks. Although it has not been possible to identify the embassy depicted here, the presence of the Patriarch Filaret seated prominently would suggest that the picture was painted between 1619 and 1633. Filaret, who returned to Russia in 1619 when he was released from Polish captivity, died in 1633. Two groups of figures in this painting are holding ambassadorial gifts, notably a number of German pineapple cups.

The German Olearius who served as secretary to the Duke of Holstein in a trip to Muscovy in 1633 and 1636 has described a similar scene. 'The audience hall was a vaulted stone square room, its floor and walls covered with lovely rugs, its ceilings decorated with Biblical paintings in colours off-set with gold. The throne (in the corner) was raised on three steps, surrounded by four silver pillars on which rested a canopy, forming a little tower, at each corner of which was a silver eagle. His Tsarist Majesty was seated on the throne attired in a robe set with precious stones and embroidered with large pearls. His crown, which he wore over a

large sable hat, was encrusted with diamonds, as was his sceptre, which, probably because of its weight, he transferred from one hand to another. Before the throne stood four young princes in white damasc, in lynx fur hats and white boots; crosswise on their breasts hung gold chains, and each held a silver axe at the ready. Along the walls sat over fifty splendidly dressed boyars, princes and state councillors, wearing tall hats of fox fur, which they did not remove. . . . Beside the throne was a gold basin, ewer and a towel, so that His Tsarist Majesty could wash his hands after the ambassadors had kissed it. . . .'

After the hand kissing, inquiry after the health of the Duke of Holstein, and the statement of the ambassador's business, the gifts, which had previously been brought in procession to the audience hall, were displayed.

Ambassadors were also entertained in the chamber. Thirty eight large silver dishes were displayed on the table and additional drinking vessels for wine and raspberry mead being produced 'which we were supposed to drink in one draught.' A further display of silver was mounted on stands around the central column.

Photograph courtesy of the Hungarian National Museum.



17

17

A Hand-Coloured Engraving of the Tsar Alexei Mikhailovich, signed Borel

Printed by D'Arleng and based on the original portrait in the Imperial Romanov Gallery in the Winter Palace, 33 by 23cm.; 13 by 9in.

Tsar Alexei Mikhailovich, the son of Tsar Mikhail (Romanov) by Mary daughter of Vladimir, Prince Dolgoruki, was born in 1629. He succeeded to the throne upon the death of his father in 1645 and died in 1676



19



18

18

A Portrait Miniature of Charles Howard, 1st Earl of Carlisle (1629-1685), English School, circa 1660

Nearly full face with full wig and armour, curtain background

enamel on gold

oval, 3cm.; 11/8in., framed

19

A Stumpwork Picture of King Charles I and Queen Henrietta Maria, circa 1640

Each finely worked and standing under a tented canopy with surrounding birds, animals, insects and flowers, 42 by 53cm.; 16½ by 21in.

Stumpwork embroidery is produced by painstakingly building up, layer upon layer, minute buttonhole stitches. The hands and faces were formed by padding out carved wooden shapes with lambs wool, covering these with satin and then embroidering on the required details or facial characteristics. This particular piece would have been produced by a noblewoman from a design sketched on to the ivory satin either by herself or a journeyman (copying designs from contemporary books of engravings). Only noblewomen possessed the time to complete such laborious designs and the wealth to afford the silks, satins and silver thread so densely and skilfully used.



21

21

An Elizabeth I Oak Court Cupboard, circa 1580

The arcaded frieze supported on balusters above an arcaded panel flanked by a pair of panelled cupboards, one inscribed TD, the other MD, the lower part with a four panel moulded door flanked by fluted pilasters, 156 by 127 by 47cm.; 61½ by 50 by 18½in.

Press cupboards of this type, were an important part of the ritual of dining during this period. The shelves and tops could be used for the display of silver while the interiors were possibly used to contain cutlery and linen. Hugh Rhodes' *Book of Nurture* written before 1544 describes a servant's duties at table with what appears to be a reference to a cupboard of this kind. 'When your master will go to his meat, take a towel about his neck, then take a cupboard cloth a basin and a ewer and a towel to array your cupboard and set your knapkins and spoons on the cupboard ready . . . '.



22

22

An Elizabeth I Walnut Refectory Table, circa 1580

The top with draw leaves above a gadrooned frieze on bulbous acanthus-carved legs and moulded stretchers, 81 by 208 extended by 88cm.; 32 by 144 extended by 34in.

This table is thought to have been in the council chamber at Birtsmoreton since the sixteenth century and is a particularly rare example of a walnut table dating from this period. Some idea of the appearance of a table of this time being prepared for a banquet is provided by the *Bokes of Keruyng and Curtasye* under the section 'How to serve a Knight, Squire or Gentleman': 'Cover your table, set on bread salt and trenchers . . . lay every man a trencher, a knapkin and spone . . . Have voyders ready for the morcelles that they doe leave on their Trenchour . . . and when men doe begin to wax weary of eating void the table'.

Provenance:

Birtsmoreton Court



23

23

A Elizabeth I Marquetry Chest, probably Southwark, circa 1585

The hinged top inlaid with lozenges and geometric borders, the front centred by a triumphal arch decorated with strapwork and floral marquetry and flanked by shell-carved niches within pedimented aedicules on an inlaid 'ashlar' ground, the panelled sides similarly inlaid with geometric borders with carrying handles, on a simple plinth, 79 by 181cm.; 30 by 72in.

The decoration of the chest falls outside the mainstream of English cabinet-making during this period and rather reflects various contemporary continental trends in the decorative arts. In particular, the foliate marquetry resembles that found on furniture executed in South Germany while the robust architectural treatment of the front derives from the wide range of pattern books available to European cabinet-makers. It seems likely that chests of this type were made by a group of emigré German craftsmen working in Southwark outside the City of London guild restrictions.

Two similar chests survive, one at Hardwick, mentioned in the 1601 inventory of the house, and another at Southwark Cathedral inlaid with the arms of Hugh Offley, a prosperous leather merchant and Sheriff of the City. Interestingly, Offley's elder brother was prominently associated with the Baltic trade and the chest may well reflect the taste of a cosmopolitan trading family.

Literature:

Simon Jervis, *Furniture at Arundel Castle*, Connoisseur, (March 1978) p.205 pl.B.

Gervase Jackson-Stops, *The Treasure Houses of Britain*, 1985, exhibition catalogue, no. 6, p.86, illustrated



24

24

An Elizabeth I 'Bullett-Wood' Armchair, late 16th/early 17th Century, English of caquetoire form under French influence

The cresting carved with an armorial eagle displayed flanked by winged horses above a guilloche rail, the back panel deeply carved with an elaborate strapwork cartouche framing an armorial shield flanked by palmettes, the outcurved arms with an edge moulding supported on dentils and raised on baluster turnings, the splayed seat with a deep torus moulding carved with an arabesque pattern on pillar-turned legs joined by an unusual centre stretcher.

The arms are those of Roope of Dartmouth, Devon impaling Boys or Winterbottom.

Possibly made in Exeter. A Scottish mahogany caquetoire armchair of 1664 is illustrated by Victor Chinnery *Oak Furniture-The British Tradition*, p.465, fig.4:105; and similar West Country (Salisbury) chairs of 1585 and 1622 are shown in the same work, frontispiece and p.449.

Following an analysis at the Jodrell Laboratory, Kew Gardens, the timber has now been identified as Brazilian mahogany of the *Mimsusopps* species also known as 'cherry mahogany' or 'bullet-wood'. It seems likely that this chair was made from a batch of timber imported by Nicholas Roope through Dartmouth from the Amazon in 1617.



25

25

A Turners Armchair, mid-17th century

In yew with (later oak) triangular seat and ringed frame filled with small turned bobbins in the back and front stretchers, with bulbous shaped arm supports.



26

26

A Pair of Slap-Soled Ladies Shoes, mid 17th century

Of cream kid leather adorned with gold and silk braid, the elongated square toes embroidered with pink silk, coiled silver purl wire, silver sequins and with remains of pink silk ribbons, the fixed leather slap soles with brown felt covering to heel and toe section.

People sometimes assume that the 'platform shoe' is a modern invention but as can be seen from these rare seventeenth century examples the eccentricities of high fashion have no date barrier. The high-heels would have given the wearer exaggerated height whilst the fixed 'slap' sole had the practical use of preventing her from sinking so easily in mud.

Bata Shoe Museum Foundation.



27

27

An Embroidered Leather Glove with Tabbed Gauntlets, circa 1610-30

The gauntlet with eight round tabs lavishly embroidered in coloured silks, gold thread and seed pearls, edged with metallic lace. The design incorporates bunches of grapes and floral motifs alternating with the pelican in her piety, the wrist trimmed with ruched pink silk ribbon edged with metallic lace.

Gloves were not always regarded as accessories to dress, or merely for keeping hands warm as they are today, but as works of art and status symbols. They could

also literally be 'labours of love', carefully worked by a woman for the man of her life and given to him on Saint Valentine's day. They were also worked by professional embroiderers as gifts to present to monarchs or other important officials and marked special occasions such as weddings or funerals. Silver and gold thread played an important part in the decoration of these.

From the Collection of The Worshipful Company of Glovers of London on loan to The Museum of Costume, Bath.



28

28

One of a Pair of Mid-Brown Leather Gauntlet Gloves, circa 1630-40

Applied with four bands of blue silk ribbon trimmed with silver gilt thread, lace and spangles, edged with blue silk and silver gilt fringes.

From the Collection of the Worshipful Company of Glovers of London on loan to The Musuem of Costume, Bath.

29

Guy de Miège. A Relation of Three Embassies. . .to the Great Duke of Muscovie, the King of Sweden, and the King of Denmarke. Performed by. . .the Earle of Carlisle. . .1663 & 1664, first edition, with engraved portraits of Charles Howard, first Earl of Carlisle, and Alexei Michailowitz, 'Great Duke of Moscovie, aged xxxiv Yeares, 1664', London, Printed for John Starkey at the Miter in Fleet-street near Temple-Barr, 1669

(for illustration see page 117)

30

30

One of a Pair of Grey Leather Gauntlet Gloves, circa 1660-80

With four tabs, ornamented with loops and rosettes of cream, pink, silver, black and faded blue silk ribbons.

It is conceivable that the wearer of the slap-soled shoes could have worn similar gloves as accessories (see Exhibit no. 26).

From the Collection of the Worshipful Company of Glovers of London on loan to The Musuem of Costume, Bath.

31

**A Photograph of an Engraving of Sir Thomas Smith
by Simon van de Passe, 1616**

23½ by 16cm.; 9¼ by 6¼ in.

Sir Thomas Smith, the second surviving son of Thomas Smith (or Smythe) of Westenhager, Kent, was born about 1558. He followed the business of his father, that of a haberdasher in the city of London, and was admitted to the freedom of the Haberdashers' and Skinners' Companies in 1580. Rising to a position of wealth, Smith was elected the first governor of the East India Company when it was established in 1600. Accused of complicity with the Earl of Essex, he was charged and imprisoned in the Tower but upon the accession of James I he was liberated and knighted on 13th May, 1603.

Smith already appears to have been much interested in trade with Russia, probably through the influence of his maternal grandfather Sir Andrew Judd, a founder member of the Muscovy Company, when in 1604 he was appointed English ambassador to Moscow. *Sir Thomas Smithes Voiage and Entertainment in Rushia, with the Tragical Ends of two Emperors and one Empresse* was published anonymously in 1605.

Once returned to England, Smith was re-elected governor of the East India Company, a position he held, with the exception of one short period, until 1621. The end of Smith's career was clouded when the following year he was accused of self enrichment at the expense of the Virginia Company, the charter of which he had obtained in 1609 and of which he was treasurer. The enquiry into his affairs was still in progress when, on 4th September 1625 he died at Sutton-at-Hone in Kent where a splendid monument was erected to his memory in the parish church (see p. 26). Smith who was thrice married, was survived by his eldest son, Sir John Smith of Bidborough.

The British Library



32

32

**An Album Commemorative of the Coronation of
Nicholas I in May 1896**

Published in St. Petersburg in 1899 with the consent of the Sovereign Emperor, edited by V.S. Krivenko, and containing illustrations by Samokish, Albert Benois, Victor Vasnetsov, Vadimir Makovsky, Repin, Ryabushkin and Serov.

This album is open at a reproduction of a portrait of Boris Godunov who reigned as Tsar from 1598-1605.

In 1604, a pretender arose who claimed to be Dimitri, the supposedly murdered son of a previous Tsar, who gained support from the Poles and eventually usurped the throne for a brief period. These events provided the basis of Pushkin's play, *Boris Godunov*, which was subsequently used by Mussorgsky for the opera of the same name, first performed in St. Petersburg in 1874.

BRITISH COINS AND MEDALS

EDWARD VI (1547-1553)

33

Gold Sovereign, mintmark Y (1549-1550)

34

Gold Half-Sovereign, mintmark tun (1551-1553)

35

Fine Silver Crown, mintmark y, 1551

Edward VI's short reign saw a progressive reform of English coinage, in a sorry state following a heavy programme of debasement ordered by the profligate Henry VIII. Nicknamed 'Old Coppernose' from the appearance of his coins when they became worn, Henry had used part of the revenue he saved to enhance his own very considerable collection of gold and silver plate.

The sovereign and half-sovereign shown here are in 22 carat and 23 $\frac{3}{4}$ carat gold respectively while the silver crown is almost restored to the sterling standard. The mintmarks on the sovereign and crown are the initial of the Southwark mintmaster Sir John York, recorded as a member of the Muscovy Company in 1553 and subsequently imprisoned as a supporter of Lady Jane Grey. The silver crown was struck for the first time in 1551 and is one of the earliest English coins to bear a date.

MARY TUDOR

36

Sovereign of 30 Shillings, mintmark pomegranate, 1553

Struck before Mary's marriage to Philip of Spain, these rare and finely-engraved coins are sometimes said to have been distributed at the Coronation. The pomegranate mark, a part of Mary's badge, was unusually placed within the legends and the reverse quotation from Psalm 118 'This is the Lord's doing and it is marvellous in our eyes' is perhaps a reference to the restoration of the Roman Catholic faith.

ELIZABETH I (1558-1603)

37

Gold Phoenix Badge, circa 1574

This fine medal bears an elegant portrait of Elizabeth I which is of less elaborate style than usual, probably in deference to her 1574 proclamation condemning excess of ornament. The legends and the use of the phoenix device here intimate mortality rather than death itself, plague being rife in London at the time and a source of serious concern. Silver phoenix badges are believed to have been worn at Court while specimens in gold are extremely rare.





ELIZABETH I (1558-1603)

38

Machine-made Silver Shillings, 1561 (2 specimens)

38

The first English coins to be experimentally 'milled' by a mechanical screw press as opposed to being hammered by hand. The equipment was introduced from France by Eloye Mestrelle and the coins he made are technically of high and consistent quality. Unfortunately for Mestrelle English mint workers feared for their jobs and were extremely hostile to his project. He was forced to leave and resorted to a career of forgery, for which he was hanged at Tyburn in 1578.

39

Trade Coinage: A set of 'Portcullis Money', 1600-1601

Initially made for the use of the East India Company and the first British coins actually intended for export, these pieces were struck to compete with Hispanic coinage and were therefore prepared to Spanish weight standards. They were known as 8, 4, 2 and 1 testerns but proved short-lived, partly because of Elizabeth's measures to restrict the power and influence of the East India Company.

The first Governor of the Company, founded in 1600, was Thomas Smith. After Elizabeth's death he was knighted by James I and appointed Ambassador to Russia in 1604 (see illustration page no. 30 and exhibit no. 31).

MARY, QUEEN OF SCOTS (1542-1567)

40

Silver Ryal, 1566

Scotland maintained independent trading links with Russia in the 16th Century and her coinage was autonomous. The ryal displayed, struck during Mary's second marriage to Lord Henry Darnley, carries the unusual device of a tortoise climbing a palm tree. These distinctive coins became widely known as 'Crookston dollars' from a popular myth that the ill-starred couple began their courtship beneath the famous yew tree at Crookston Castle.

JAMES I (1603-1625)

41

Silver Crown, mintmarks lis and trefoil (2 specimens)

41

The legend QVAE DEVS CONIVNXIT NEMO SEPARAT ('Whom God hath joined together let no man put asunder', from Matthew 19, 6) is a reference to the Union of the Kingdoms of Scotland and England under James. The plumes above the shield indicate that the coin was struck from Welsh silver.



CHARLES I (1625-1649)

42

Gold Unite (2 specimens), Tower of London mint, mintmarks lis (1625) and sun (1645-1646)

Tower unites bore the legend FLORENT CONCORDIA REGNA ('United Kingdoms flourish'), an ironic inscription in the light of history. The face value 'xx' (20 shillings) appears behind the King's head. The first specimen displayed was struck early in the reign while the second was issued under the control of Parliament.

43

Gold Unite, 1643, 1646 (2 specimens) and Gold Triple-Unite 1643, all struck at Oxford



43

Following the Battle of Edgehill in October 1642, Charles I established his principal mint at Oxford, though coins continued to be struck by Royalists elsewhere as well as in London under Parliament. The King's determination not to debase his coinage coupled with the constant need for specie meant that most of the gold and silver plate in England had been turned into coin by one side or the other by the end of the Civil War. Contemporary objections at the destruction of antique or precious objects are recorded but appear to have gone unheeded.

The reverses of the Oxford coins quote the King's Declaration made at Wellington, embracing 'the Religion of the Protestants, the Laws of England, the Liberty of Parliament'.

44

Civil War Siege Coinage



44

Emergency money was struck from locally-obtained plate at several Royalist strongholds under Parliamentary siege. The coins were often unusually shaped and sometimes had irregular face values. The two examples displayed are a lozenge-shaped shilling from Newark of 1645, and an octagonal shilling struck at Pontefract Castle following Charles I's death. Dated 1648, the legend of the latter coin boldly proclaims Charles II as King.

45

Silver Coinage in use circa 1649

The pieces displayed span a hundred-year period and are typical of currency in general use, including worn or damaged issues of Elizabeth I. Hoards of such coins deposited during the Civil War are still occasionally unearthed.



CHARLES I (1625-1649)

46

Royalist Gold Unite, circa 1644

Known from only two specimens, this rather crudely-made coin was struck at an uncertain West Country mint, possibly in Worcester or Hereford. It was formerly attributed to Weymouth.

OLIVER CROMWELL (1599-1658)

48

Silver Crown and Halfcrown, 1658

Parliament authorised the striking of coins bearing Cromwell's portrait which survive in some numbers, even though they can have received little or no circulation. They are fine examples of the work of the brilliant engraver Thomas Simon and were machine-made. All known examples of the crown show a mark at Cromwell's neck caused by a cracked die.

THE COMMONWEALTH (1649-1660)

47

Silver Halfcrown, 1651 (2 specimens)

Commonwealth coins were deliberately plain in design and used simple English legends in preference to Latin. The juxtaposed shields recalled a pair of breeches, which Lord Lucas described as 'a fit stamp for the coins of the Rump'. Other Royalists pointed out that the coins showed 'GOD' and 'THE COMMONWEALTH' on opposite sides.

The two specimens displayed are a circulating hammered issue and a pattern piece made by new machinery.

CHARLES II (1660-1685)

49

Silver Halfcrown, 1663

In the year of the Earl of Carlisle's Embassy to Moscow, the mechanical screw press finally replaced the manually-operated hammer and a new era of British coinage began. There was a well-documented contest between Thomas Simon and the Dutch Roettier brothers for the contract to engrave the new coins; the King chose the Roettiers' work, probably on political rather than aesthetic grounds. His portrait faces in the opposite direction to that of Cromwell and succeeding monarchs have alternated ever since.





RUSSIAN COINS



50

50

'Wire Money' Silver

Coinage in 16th and 17th century Russia was rudimentary and the great majority of native issues comprised silver kopecks and dengas portraying a horse and rider. The blanks for the coins were cut from wire strips.

These examples are of Ivan IV, Mikhail Feodorovich and Alexei Mikhailovich.

52

Silver Jefimok, 1655 (2 specimens)

Under Alexei Mikhailovich various attempts were made to reform Russian coinage. Jefimki, equivalent to roubles, were made from foreign thalers or crown-sized coins which were countermarked with the obverse die of a kopeck and a crude '1655' date punch to authorise their use in Russia.

The two Jefimki displayed are struck on a 1637 thaler of Nuremberg and a Dutch rijksdaalder of the Province of Westfriesland dated 1651.

51

Silver Coinage in use circa 1650

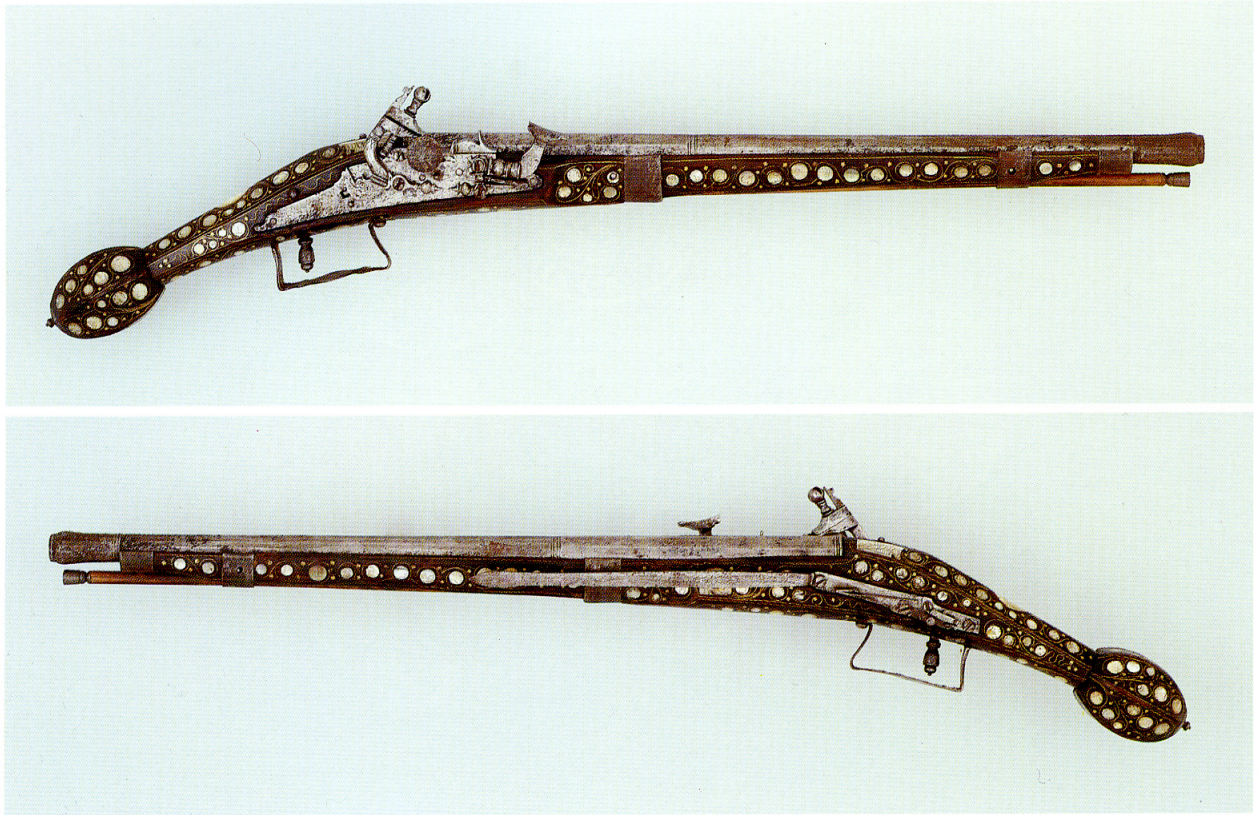
Minor foreign coins circulated widely alongside wire money, including Polish 3 kreuzer pieces of Sigismund III and orts of Danzig.

53

Oldenburg, Silver Gulden of 28 stubers, circa 1640

Struck under Anton Gunther of Oldenburg (1603-1667), coins of this type were used in trade throughout the Baltic area. The reverse shows the double-headed eagle and titles of the Holy Roman Emperor Ferdinand III (1627-1657).





54

54

An English Snaphance Holster Pistol, circa 1600
 17¼in. two-stage barrel with moulded muzzle, approximately 32 bore (.57in.), the lockplate engraved with simple foliate scrolls, cock with chiselled decoration bearing traces of gilt, the pan with disc fence and sliding cover, the steel arm with baluster moulding, the feather spring and stop with moulded finials, lateral sear operating through the plate, full stock of stained walnut, profusely inlaid with brass wire scrolls and stars interspersed with engraved mother-of-pearl rondels, reinforced with sheet-iron bands, the trigger-guard with cut decoration, lemon-shaped pommel of hexagonal section with moulded iron finial and decorated en suite, fitted with a belt hook and safety-catch on the left, 63.5cm.; 25in.

Pistols identified as English of this period are extremely rare and this specimen corresponds with the limited number recorded. It most closely relates to the three pairs of pistols in the Oruzheinaya Palata of the Moscow Kremlin; it is probable that these were part of a gift from James I (1603-1625) to either of the Tsars Boris Gudonov or Mikhail Feodorovich (1598-1605 and 1613-1645). A further pair dated 1593, decorated in a similar manner, are in the collection at Schloss Konopiste, Czechoslovakia; the more extreme angle of the stocks of these latter pistols shows direct derivation from the wheel-lock form.

Literature:

Eaves, Ian, *Some Notes and Further Notes on the Pistol in Early 17th Century England*, Journal of the Arms and Armour Society, Vol.VI No.10, June 1970 and Vol.VIII No.4, December 1975. This specimen is illustrated on Plate CVIII.



55

55

An English Sporting Crossbow, mid-16th century

The steel one-piece bow of 24 $\frac{3}{4}$ in. span, secured by iron brackets and wedges, straight tiller of fruitwood profusely decorated with engraved plaques of mother-of-pearl and scrolls of bleached horn, the bolt channel and nut of bone engraved with a guilloche pattern, iron reinforces with integral stops for the cranequin loop, moulded trigger-bar with safety-stop, 92cm.; 36 $\frac{1}{4}$ in., armorial plaque missing.

Provenance:

This bow is one of three once in the possession of the Reverend Prebendary Baldwyn-Childe of Kyre Park, Worcestershire, in 1891 and was illustrated in *The Antiquary* of that year. It was noted that one bore the arms of Edward Pytt of Kyre Wyard, High Sheriff of Worcestershire in 1612, the tenth year of the reign of James I. It is of further interest that a predecessor of Pytt pursued fugitives from the abortive attempt to assassinate King James at Westminster - the 'Gunpowder Plot'. Some were trapped at the home of Stephen Littleton at Holbeach, Staffordshire, on 8 November 1605; Catesby and Percy fell to the same musket or pistol ball but Thomas Winter was shot in the arm with a crossbow bolt, even then a weapon falling into disuse in England except for sport.

Exhibitions:

The International Arms and Armour Exposition, Dorchester Hotel, London, 3-5 November 1983, No.6. It was noted in the catalogue that this bow resembles a specimen in the Scott Collection, Glasgow Museum, bearing the post-1527 Royal Arms of England.

Literature:

Credland, A.G., *The Hunting Crossbow in England from the Time of the Tudors to the End of the 19th Century*, Journal of the Archer Antiquaries, 1987. The author identifies this specimen as having been in Kyre Park.

Reid, W., *A Royal Crossbow in the Scott Collection*, Scottish Art Review, Vol.VII No.2, 1959.



56

56

An English Domestic Clothes or Table Brush, mid-16th century

The rectangular walnut head profusely inlaid with fine foliate scrolls of bleached horn and stained floral plaques of mother-of-pearl, inhabited by birds and game and interspersed with further plaques engraved with warriors' busts, one wearing a helmet formed as a caricature of a mustachio'd ancient, within a guilloche border, the bristles of fine bass, 23.3 by 6.2cm.; 9 $\frac{1}{8}$ by 2 $\frac{7}{16}$ in.

See p. 122 for similarly engraved profiles

57

An English Reinforced Peascod Doublet, mid-16th century

Padded to withstand light attack, or to be worn with a peascod breastplate, covered overall and lined with fine hide, probably doeskin, the upper portion and wings ribbed, chainstitched and edged with bullion gimp, the collar en suite, fastening at the neck with pierced gilt buttons and at the sides with laces, the central portion of broad converging ribs slashed with purple velvet, the false fastening with embroidered bullion buttons, the vented skirts with chevron ribbing, approximately 68.5 by 46cm.; 27 by 18 $\frac{1}{4}$ in.

At the time of conservation of this doublet by the Royal School of Needlework, Hampton Court, it was discovered after analysis that the padding was of coarse sheep's wool from the rump. It was also noted from the size of the many dead fleas found therein that the hosts of the period, animal or human, provided more nourishment than is now acceptable.

58

An English Snaphance Holster Pistol, late 16th century

13 $\frac{5}{8}$ in two-stage barrel moulded at the muzzle, approximately 22 bore (.57in.), the stages divided by a band of moulding with remnants of brass overlay, the octagonal breech uncommonly fitted with a rear sight, lock with disc fence and sliding pan-cover, the fence with traces of silvering, cock and steel of typical English rectangular section, the lateral sear protruding through the plate, full stock of walnut with some incised decoration, spherical pommel, the iron trigger-guard and ramrod with simple moulded decoration, 51.5cm.; 20 $\frac{1}{4}$ in., the rounded guard and trigger probably replacements during the period of use.

Faint indentations and stains on the left of the stock indicate that this specimen was most probably fitted with a belt hook when manufactured; it is also possible that it was originally of higher quality than is now apparent after much use and subsequent neglect. For obvious reasons few English pistols of this period survive complete and in working order, other than fine presentation pieces. A pair of similar construction with the earlier form of rectangular trigger-guards and lemon-shaped pommels, made for Sir James Bellingham, are preserved in Levens Hall, Westmorland. This specimen also relates to those in Schloss Konopiste, Czechoslovakia, the Kremlin and, in the form of the stock, to the English wheel-lock pistol formerly in Belchamp Hall, now on loan to the Victoria and Albert Museum and to the wheel-lock pistol held by Sir Thomas Mostyn in the portrait, circa 1585, hanging in Mostyn Hall, Flintshire.

Literature:

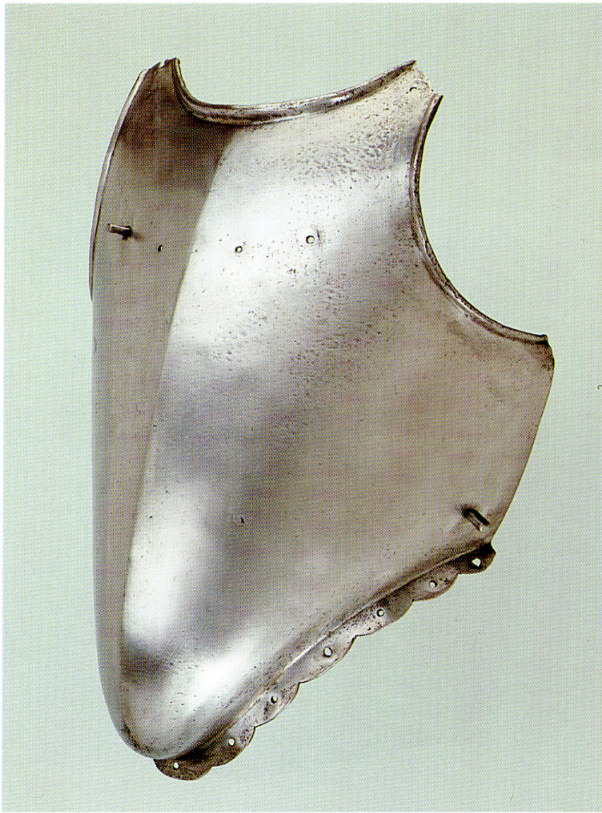
Eaves, Ian, *Some Notes and Further Notes on the Pistol in Early 17th Century England*, Journal of the Arms and Armour Society, Vol.VI No.10, June 1970 and Vol.VIII No.4, December 1975. This pistol is illustrated on ppl.CIII, CIV. Research carried out by the author in co-operation with the owner leads to the probability that this specimen is the earliest surviving English snaphance pistol.



59



58



59

59

An English or Flemish Peascod Breastplate, circa 1580

The peascod of pronounced form typical of the period, retaining three of the four staples for attachment of a reinforcing plackart, plain turned edges at the neck and arms, the scalloped lower border pierced for attachment of the leather or fabric edging, 50 by 37cm.; 19 $\frac{5}{8}$ by 14 $\frac{1}{2}$ in.

Provenance:

Farleigh Castle, Farleigh Hungerford, near Bath, Somerset.

The Fenton Collection, sold by Sotheby's 16 July 1936, part of Lot 466.

The Armouries, H. M. Tower, sold by Sotheby's 15 October 1974, Lot 30, illustrated.

Literature;

A decorated breast plate of similar form is in the Royal Armouries, see Dufty, A.R., *European Armour in the Tower of London*, H.M.S.O. 1968, Pl.CXVII, III.1218.



60

60

An English Backsword, the Hilt with Gold and Silver Decoration, circa 1600

34 $\frac{1}{4}$ in. blade with 9in. back-edge, the double fullers engraved with the running wolf mark of Solingen, orb-and-cross marks, inscribed CLEMENS MEIGENN ME FECIT IN SOLINGEN, and struck with his mark of a crab at the shoulder, the typically English hilt with recurved quillons, asymmetrical shell guards within rings and knuckle-guard of merging bars, all elements encrusted with fine silver bows, scrolls, and florets within beaded borders, interspersed with panels of fine foliate scrolls damascened in gold, the grip bound with copper wire with Turk's head ferrules, the fig-shaped faceted pommel decorated en suite, 101.3cm.; 39 $\frac{7}{8}$ in.

Imported German blades were commonly used throughout Europe for several centuries, irrespective of the intended quality or style of the finished product. This hilt is typical of the best English cutlery of the period and, although unmarked, most probably the work of Robert South, a London cutler who supplied swords to the Royal Household of James I. One of the finest English swords of the period, by tradition presented by Elizabeth I to a member of the Weatherby family, with which the decoration of this specimen compares favourably, was sold by Sotheby's, 5th May 1983, The Hever Castle Collection.

Literature:

Blair, C., *Arms, Armour and Base-metalwork*, Catalogue, The James A. de Rothschild Collection at Waddesdon Manor, National Trust, 1974, p86.

Hayward, J.F., *English Swords 1600-1650*, Arms and Armour Annual, 1973, pp156-158.

Norman, A.V.B., *The Rapier and Smallsword, 1460-1820*, Arms and Armour Press, 1980, p361.



61

61

A Milanese Half-armor in the manner of Pompeo della Chiesa, late 16th century

The close helmet with pivoted upper and lower beaver and visor, the lower edge turned to revolve on the collar of the gorget of three lames (plates), peascod breastplate bearing the mark frequently attributed to 'The Master of the Castles', full arm defenses of pauldrons, vambraces with couters and gauntlets, the tassets with simulated lames, finely etched overall with panels of scrolls, strapwork and classical figures within cartouches on gilt or blackened grounds, including the figures of Poppæa and Nero, Love and Music, all within hatched and gilt guilloche borders, the gorget with remnants of the original silk lining, *the centre of the breastplate expertly repaired.*

Part of a garniture with interchangeable elements for the court, field, foot combat, tilting and the tournament. In the form exhibited the armour is intended for foot combat across a waist-high barrier; at court it would have been worn with a morion or open burgonet. Armour of this quality could well have been purchased and worn when travelling in Europe by an English nobleman or envoy of the Crown.

Provenance:

The Earl of Harrington, Elvaston Castle.

The armour was sold by Sotheby's on 4th May 1964, Lot 174, with a Spanish morion decorated in a similar manner and the damaged breast covered with a brass cross. The correct helmet now with the armour was discovered in the Rothschild Collection at the Château de Ferrières. Other elements of this suit are to be found in the Wallace and Marzoli Collections.

62

An English 'Buckingham' Dagger, circa 1625

8 $\frac{3}{8}$ in. blade of lozenge section with rectangular ricasso, the crossguard of brass with hatched and moulded decoration, grip of ribbed and fluted hardwood, the pommel cap of fluted iron, 31cm.; 12 $\frac{1}{4}$ in.

Daggers or poignards of this type were in common use in England during the first half of the seventeenth century. It is believed that the type was introduced into England by the Duke of Buckingham (assassinated in 1628) which gave rise to the popular nomenclature.

Provenance:

Previously in the Dr. Charles R. Beard Collection. Sold by Sotheby's 23rd April 1985, Lot 162, illustrated.

Literature:

Trenchard, C., *English Daggers of the 17th Century*, The Antique Collector, April 1937, pp81-83.

63

An English Rapier, the Hilt Encrusted with Silver, circa 1620

40 $\frac{1}{4}$ in. duelling blade of triangular section with 7 $\frac{1}{4}$ in. back edge, the symmetrical hilt of double scallop shell guards, double swept rings, recurved quillons and knuckle-guard with merging bars, all elements encrusted with fine silver floral motifs within pointillé borders, the grip bound with silver wire with Turk's head ferrules, the faceted lemon-shaped pommel decorated en suite and including cherubic masks, 118.7cm.; 46 $\frac{3}{4}$ in.

The hilt of this specimen closely resembles that of an English rapier in the Royal Armouries, H. M. Tower; see Dufty, A.R., *European Swords and Daggers in the Tower of London*, H.M.S.O. 1974, pl.28 (b).

Provenance:

The Keasby Collection Part II, American Art Association Galleries New York, 27-28th November 1925, Lot 105, illustrated.

64

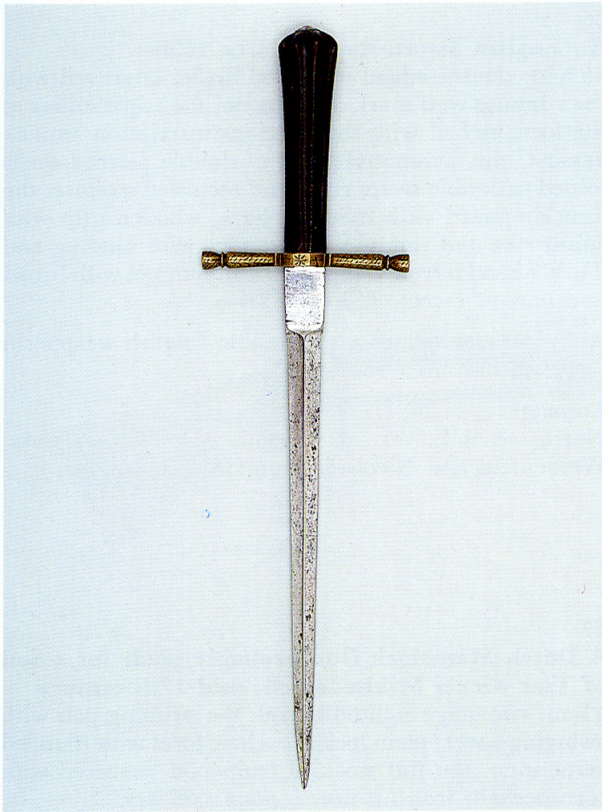
A Pair of Wedding Knives with Sheath, London, late 16th/early 17th century

The 4 $\frac{1}{2}$ in. blades struck with the dagger mark of the London Cutlers' Company and the maker's mark of a bunch of grapes, the iron handles encrusted with fine silver cherubs' heads, shells, florets, pellets and opposing scrolls within gadrooned borders, each with four panels of formal motifs finely damascened in gold, the faceted centre sections of dark amber, the domed pommels with radial silver ribs, with their original wooden sheath covered with tapestry and enhanced with silver bullion embroidery, retaining the remnant of a tassel, approximately 23cm.; 9in.

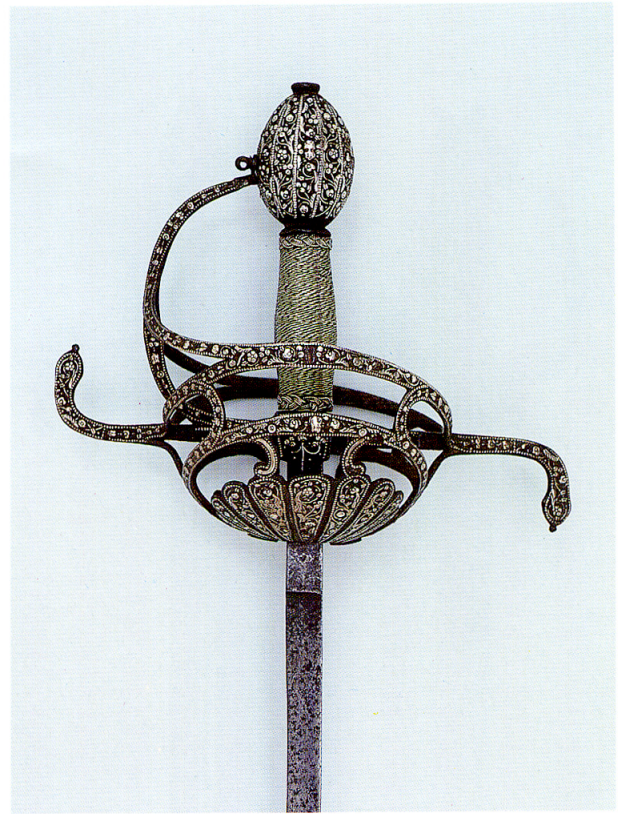
It was the custom from the fourteenth to the end of the seventeenth century to present brides with such decorated knives and sheath, usually accompanied by a purse. The mark of a bunch of grapes was first recorded in the Cutlers' Company minute-book on 15th January 1606-07 as the mark of Lambert Williams or Williamson and the dagger mark mentioned in an order of the Court of the Company in June 1606; it is probable that both marks were in common use for some time before the formal entries.

Literature:

Blair, C., *Arms, Armour and Base-metalwork*, Catalogue, the James A. de Rothschild Collection at Waddesdon Manor, National Trust, 1974, pp.443-445, No.195, fig.201 (similar specimen). The confusion over the use of the 'bunch of grapes' mark in the early seventeenth century is discussed.



62



63



64





65

66

65

An English Hanger, the Hilt Decorated with Silver, circa 1630

18 ½ in. curved blade, the iron guard of typically English form with down-turned quillon and shell, all elements including the canted pommel cap and ferrule decorated with silver pellets within a trellis, the grip of ribbed staghorn, 62.5cm.; 24 ¾ in.

A most popular type of weapon for hunting and personal protection from the fifteenth up to the late eighteenth century; this specimen is typical of those produced in England during the period 1560-1700 and carried in the field, in town or when travelling. Large quantities of varying quality and style were manufactured by the Hounslow Sword Factory established in 1629 to the west of London. It is probable that the silver pellets decorating this hanger were originally cast and chased as ball-flower heads, now much worn due to age and handling.

Literature:

North, A.R.E. et al, *Swords and Hilt Weapons*, Weidenfeld and Nicolson, London, nd, pp78, 79.

66

An English Sword-Rapier, circa 1630

36 ¾ in. double-edged imported blade, engraved with the running wolf mark of Solingen, the triple fullers at the forte etched with the spurious inscription ANDREA FERARA, the symmetrical hilt of double pierced shells joined to double swept rings and recurved quillons, the knuckle-guard with merging bars, wooden grip with spiral ribs and remnants of copper wire binding and Turk's head ferrules, the elliptical pommel with broad and narrow facets, 110cm.; 43 ¼ in.

A typical example of a serviceable English weapon in common use circa 1620-1650.

Literature:

North, A.R.E. et al, *Swords and Hilt Weapons*, Weidenfeld and Nicolson, London, nd, p62 (top).

67

A Dutch Matchlock Gun probably made for a Son of Tsar Alexei Mikhailovich, mid-17th century

41cm. two-stage sighted barrel, the priming pan with swinging cover, plain lock of archaic form with rounded serpentine, the full stock of fruitwood veneered with tortoiseshell, iron furniture, 68cm.; 26 ¾ in.

This is believed to have been presented by a Dutch merchant to the Tsar for one of his three sons, probably the eldest, Feodor b.1661, later Feodor III. A similar specimen is in the Kremlin Armoury (No.6434).

Provenance:

The Baron van den Bogaerde Collection, Heeswijk Castle.

Literature:

Hoff, A., *Dutch Firearms*, ed Stryker, W., Sotheby's 1978, p20, Pl.10.

68

A Pair of Dutch Flintlock Holster Pistols for the Russian Market, circa 1645

39.5cm. two-stage barrels, approximately 14mm. calibre, the locks finely chiselled and engraved with monsters and foliage, the steels as acanthus leaves, the bevelled edges gadrooned, full stocks of walnut, the trigger guards, butt-caps and ramrod pipes of iron, wooden ramrods with iron caps, 57.5cm.; 22 ½ in.

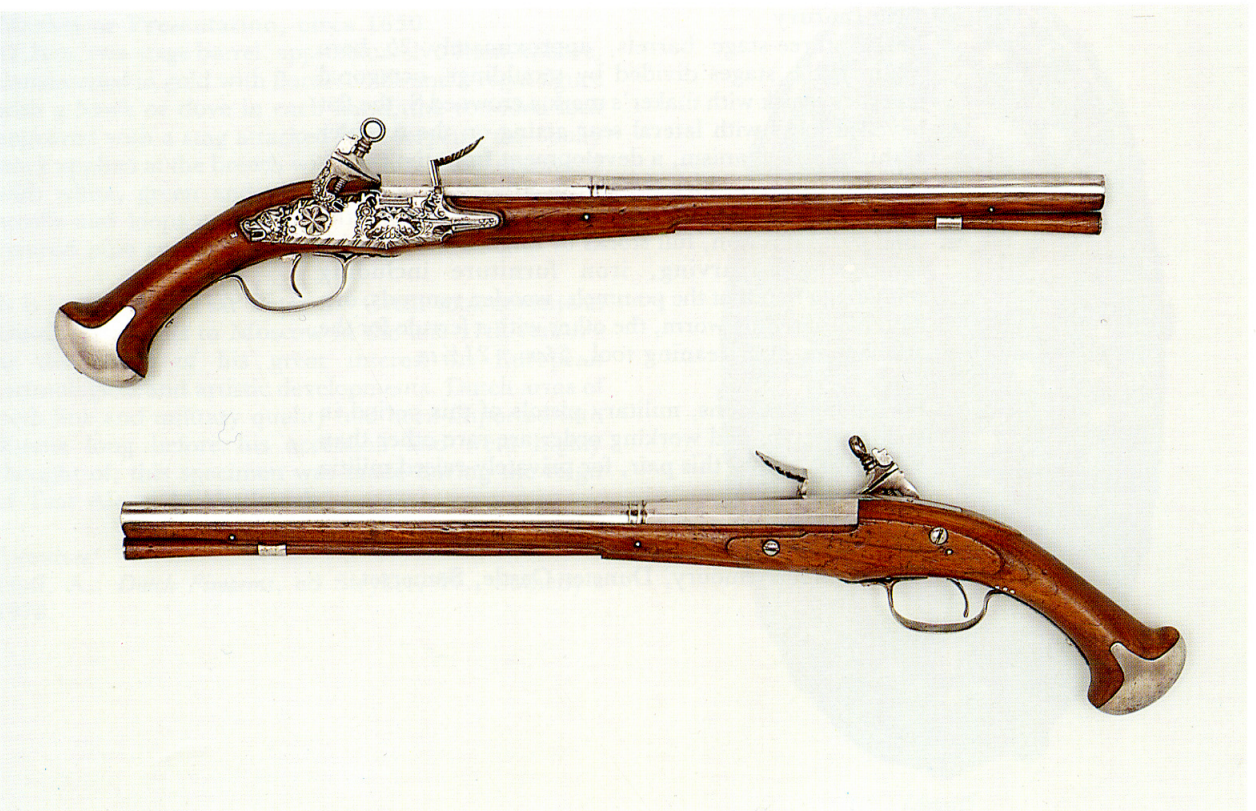
Dutch arms were extremely popular in Russia in the seventeenth century and large quantities of both fine and military quantity were imported. This pair was manufactured early in the reign of Tsar Alexei Mikhailovich.

Literature:

Hoff, A., *Dutch Firearms*, ed Stryker, W., Sotheby's 1978.



67



68



69

69

A Brace of English Dog-lock Military Pistols, mid 17th century

14¼ in three-stage barrels, approximately 25 bore (.57 in.), the stages divided by mouldings, octagonal breeches struck with maker's mark a crowned S, the flat bevelled locks with lateral sear acting on the tumbler within the mechanism, a development from the earlier 'English-lock' in which the sear protruded through the plate, fitted with safety 'dogs' engaging the cocks at the 'half-cock' position, full stocks of English walnut with some simple carving, iron furniture including reinforcing bands at the pommels, wooden ramrods, one with ball-drawing worm, the other with a ferrule for the attachment of a cleaning tool, 54 cm.; 21¼ in.

For obvious reasons, military pistols of this period in good condition and working order are rare other than those supplied, as this pair, for privately-raised militia and little used.

Provenance:

The Luttrell Armoury, Dunster Castle, Somerset.



70

70

A Dutch Flintlock Pocket Pistol for the Russian Market or Presentation, circa 1650

12.3cm. two-stage barrel, approximately 10mm. calibre, damascened in gold with floral scrolls and a regal figure with a hawk or dove in each hand, the rounded lock engraved with a stag attacked by a serpent, the ebony stock applied at the breech with a silver panel decorated with white, green and yellow enamel within filigree scrolls and loops on a gilt ground, the butt-cap and ramrod pipe en suite, 24cm.; 9½ in.

It is known that Tsar Peter the Great took seventeen Dutch gunsmiths to Moscow in the late 17th century as the result of his great interest in European technological and artistic developments. Dutch arms of both fine and military quality had been imported into Russia long before his accession and were highly thought-of; this specimen was made during the reign of Tsar Alexei Mikhailovich.

Literature:

Hoff, A., *Dutch Firearms*, ed Stryker, W., Sotheby's 1978.



(detail)



71

71

An English 'Dog-lock' Wall-gun, mid-17th century
 54 ¾ in. octagonal barrel, approximately 8 bore (.85 in.), engraved with panels of guilloche, crude figures and geometrical motifs, the bevelled lock with lateral sear acting on the tumbler within the lock, a development from the earlier 'English-lock' in which the sear protruded through the plate, fitted with a safety 'dog' engaging the cock in the half-cock position, full stock of English walnut, the iron furniture including the nailed butt-plate typical of the period, 178.5 cm.; 70 ¼ in., ramrod missing.

It is probable that the barrel was originally for a matchlock gun.

Provenance:

The Luttrell Armoury, Dunster Castle, Somerset.



72

72

An English 'Pot' Helmet for a Cavalry Officer, mid-17th century

Also colloquially known as a 'lobster-tail' helmet, the heavy skull of one piece with pivoted fall and peak, faceguard of merging bars crossed by serpentine bars bearing traces of gilt, the gilt brass plume mount with cut and pierced decoration, nape of simulated lames (plates), pierced ear-guards, retaining the lining rivets and remnants of original lining, the nape rivets of gilt brass engraved with foliate scrolls, height approximately 28 cm.; 11 in., the ear-guards later replacements

The English pot helmet evolved from a form of Turkish burgonet adopted in Eastern Europe for cavalry and known as a zischägge.

Literature:

Blair, C., *European Armour*, Batsford 1958, pp137, 153 et al.



73

73

An English Heavy Cuirass with Plackart, circa 1675

the breast and back with turned standing collar, all plates with incised linear decoration, the buff leather shoulder-straps protected with cut and pierced plates, the breast and plackart with pistol-ball proof and secured by hooks and staples, 46.5 by 35cm.; 18¼ by 13¾in.

Although unmarked, this cuirass is probably the work of Richard Hoden of London. Hoden came to London from Derbyshire and was apprenticed to an armorer for seven years in 1658. In time he trained four apprentices and was eventually elected to the Court of the Worshipful Company of Armourers and Braziers in 1708 but was excused service 'on the grounds of old age'.

A similar cuirass by Richard Hoden is in the Royal Armouries; see Dufty, A.R., *European Armour in the Tower of London*, H.M.S.O. 1968, pl.CXXI, III.148.

The addition of reinforcing plates or 'plackarts' was common for jousting armour from the early sixteenth century. Due to the increasing use of firearms in warfare from the early seventeenth century armour became ever heavier and it was the practice to 'prove' breastplates with a pistol or musket shot. The culminating weight and loss of mobility led to the decline of armour and its eventual reduction in the eighteenth and early nineteenth centuries to the use of breast and backplates only by heavy cavalry.



74

74

A Mariner's Astrolabe, second half of the 16th century

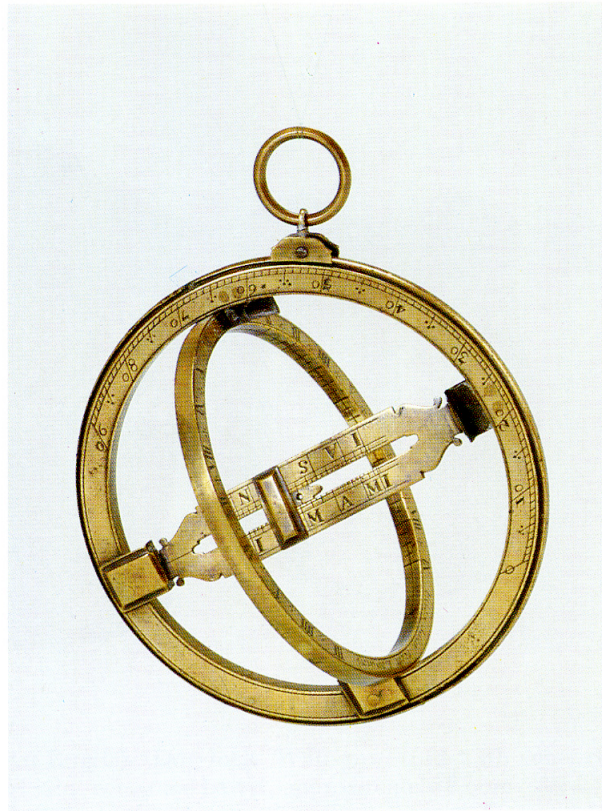
The massive bronze navigational instrument graduated in one quadrant only for altitude and zenith distances, marked *A, (*alidade and securing pin not original*), 18.4 cm.; 7½ in.

The determination of a ship's position when in the open sea has been a challenge to navigators since the very early days of exploration and long sea voyages. The longitude, prior to John Harrison perfecting the marine chronometer in the mid eighteenth century, was determined using the compass, the log-line and the traverse board.

The latitude (the angular distance from the Equator 0° to the Pole 90°) can be determined by measuring the altitude of the sun when it crosses the meridian using a mariner's astrolabe.

The design of the astrolabe was such that it was constructed with a heavy base in order to keep it steady and also made with cut-away sections to reduce wind resistance when held up. The instrument is suspended from the top ring and the alidade turned until a beam of sun-light from the hole in the upper vane exactly falls into the hole in the lower. The angle of elevation of the Sun could then be read from the scale on the rim. This example was dredged up in the harbour of Vera Cruz in 1903.

The Museum of the History of Science.



75

75

An Elias Allen Brass Equinoctial Ring Dial, English, circa 1630

Signed *Elias Allen fecit Londini*, the meridian ring engraved with quadrant of degrees, 18.5cm; 7½ in. diam.

Pocket sundials were essential equipment for the 17th century traveller since clock and watch mechanisms of the period were notoriously unreliable and watches and sundials were often carried in the same pocket case. In addition every locality had its own local time until 1884 when the international prime meridian was set at Greenwich. Therefore when the 17th century merchant rode say from London to Oxford so it would have been necessary for him on arrival to adjust his pocket watch by five minutes as Oxford is 1¼° West of Greenwich.

This type of pocket sundial has three principal parts: outer, meridian ring; inner, hour ring; and central bar with sliding cursor and pinhole. It operates by adjusting the suspension ring for the appropriate local latitude and moving the cursor of the inner bar against a scale of months and signs of the Zodiac to the appropriate date. The instrument is then turned until the sun passing through the pinhole strikes the hour scale and the time can then be read.

The Museum of the History of Science.



76

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A Pair of Willem Blaeu 68cm. Terrestrial and Celestial Globes on Stands, Amsterdam, circa 1645

The celestial globe applied with two sets of twelve gores printed with inscriptions in Arabic, Latin and Greek, the stars highlighted with gold leaf, the constellations painted in original vivid colours are under-painted by Blaeu's own colours, in a cartouche crowned by a portrait of the famous astronomer Tycho Brahe, with whom Blaeu studied, is a printed description of the star and constellation pattern with adjustments for the year 1640. The terrestrial globe, inscribed in great detail and including, for the first time, parts of the coasts of Australia and New Zealand as well as Japan and California (as an island); two architectural cartouches, one of which is flanked by figures using a sector and cross staff for sighting the sun and inscribed in Latin with text about the prime meridian, details on expeditions to find a northern passage to China and India and Dutch expeditions to find a north-eastern passage. Each globe mounted in brass meridian within horizon ring and supported on four turned and ebonised fruitwood columns with boxwood finials, on circular oak base, one mounted with original magnetic compass, 132 by 107cm.; 52 by 42in., diameter of globes 68cms; 26ins

Willem Janszoon Blaeu was born in Alkmaar, Holland in 1571. He studied astronomy under Tycho Brahe at Uranienberg and became the most eminent cartographer of the 17th century. He was appointed map maker to the Dutch Republic in 1633 and hydrographer to the Dutch East India Company. Peter Van der Krogt in his catalogue *Old Globes in the Netherlands* states,

'It is mainly to Blaeu, who may be called the greatest 17th century globe maker, that Amsterdam owes its prominent place in globe production. . .'

The Blaeu firm is known to have produced six catalogues including one dated 1671 where a pair of 68cm. globes are listed at 150 Dutch florins but with no mention of the stands. This figure needs to be related to the reply that Samuel Pepys received in December 1687 to his enquiry for the 'best Globes to be bought in Holland'. He was told that these were by Blaeu and that 'the finest globes being 26 inches in diameter with Fannered frames they cannot be Red[y] Befour a mounths warning being Given. Price 250 Guilders, in English mony £22.14s.6d. The ordinary Globes of 26 inches diameter with waincot frames these can be Redy in a weeks time after warning given Priced 150 Guilders in English mony £13 12s. 0d.'

Literature:

Cambell, T., *A Descriptive Cencus of Willem Blaeu's sixty-eight globes. In: Imago Mundi* 28, pp21-50

Van der Krogt. P., *Old Globes in the Netherlands*



77

77

A Vellum and Pasteboard Refracting Telescope, English, mid 17th century

The five draws of vellum and outer tube with gold tooling, ligum vitae mounts and complete optic system comprising two image erecting lenses mounted in the ends of the first and second draw-tubes and eye lens in the wooden mount shaped to locate the eye.

Little is known of the immediate origins of the refracting telescope. However, there are references to lens combinations being produced in Italy in the 1590s as aids to the sight but their potential capacity to make visible objects beyond the normal range of sight was not recognised until 1608. On the 25th September of that year a letter from the Committee of Councillors of the Province of Zeeland to one of its delegates to the Estates General at the Hague recommended the bearer of the letter to Prince Maurice of Nassau. In the letter the unidentified bearer had a 'certain device by means of which all things of a very large distance can be seen as if they were nearby, by looking through glasses which he claims to be a new invention'. A week later a patent application for such a device was filed by Hans Lippershey of Wesel, citizen of Middleburg and spectacle-maker.

The Galilean type telescope used only two lenses and produced an upright and reasonably bright image in a well illuminated situation. It was therefore particularly suitable for military and naval uses which were its chief value to contemporary society. By the middle of the 17th century, the Galilean form of telescope was almost entirely displaced by the Keplerian 'astronomical' instrument for scientific work and by the modified model of de Rheita with an erector lens for naval and terrestrial use.

Literature:

Bell, L., *The Telescope*, McGraw-Hill, 1922
 Turner, A., *Early Scientific Instruments Europe 1400-1800*, Philip Wilson, 1987
 Wynter, H. and Turner, A., *Scientific Instruments*, Studio Vista 1979

The Museum of the History of Science.

78

A Set of Napier's Ivory Calculating Rods, English, 17th century

The gold tooled leather case fitted with twelve ivory rods of square section, each bearing four series of numbers together with an ivory index of rectangular section bearing the numbers from 1 to 9 and their squares and cubes, also with manuscript directions in Italian for using the rods, 11.5 by 5 by 3.5cm.; 4½ by 2 by 1¼ in.

John Napier of Merchiston invented these calculating rods in 1617 for facilitating the multiplication of numbers and fully described their use in his book *Rebologia* of the same date. They were among the first mechanical aids produced for numerical calculation and would have been an invaluable pocket calculator for merchants and book keepers.

Literature:

Baxandall, D., *Catalogue of the Collections in the Science Museum, Calculating Machines and Instruments*, 1975

79

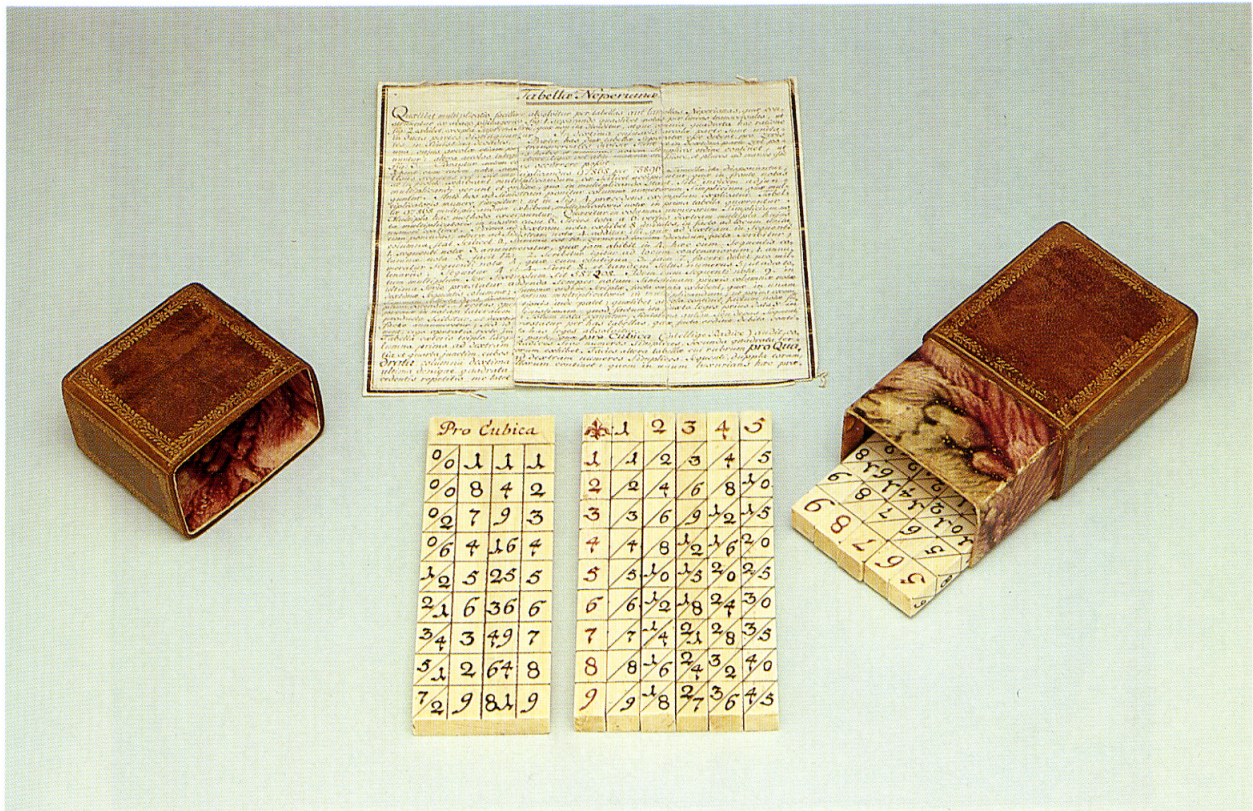
An Admiralty Model of a 90-Gun Man of War, English, mid 17th century

The 1:60 scale model constructed in fruitwood with unplanked hull showing the ribbing with individually numbered members, the stern and quarter galleries decorated with gilded figures and floral swags surmounted by a coat of arms, the deck with gun carriages, belaying rails, capstan and ships bell under canopy, the beakhead with gilded lion figurehead, 90cm.; 35½ in.

The practice of making detailed scale ship models originated in the mid seventeenth century when they were prepared by craftsmen employed by Master Shipwrights in the Royal Dockyards and were submitted for inspection to the Lord High Admiral and the Navy Board. The models were usually left unplanked so that the interior construction and decoration could easily be examined by members of the board. A building plan would almost certainly have been prepared in addition to the model but very few named drawings of ships built before 1700 have survived. These extremely rare ship models provide an exceptional record of the shape and general appearance of the seventeenth century warship.

Literature:

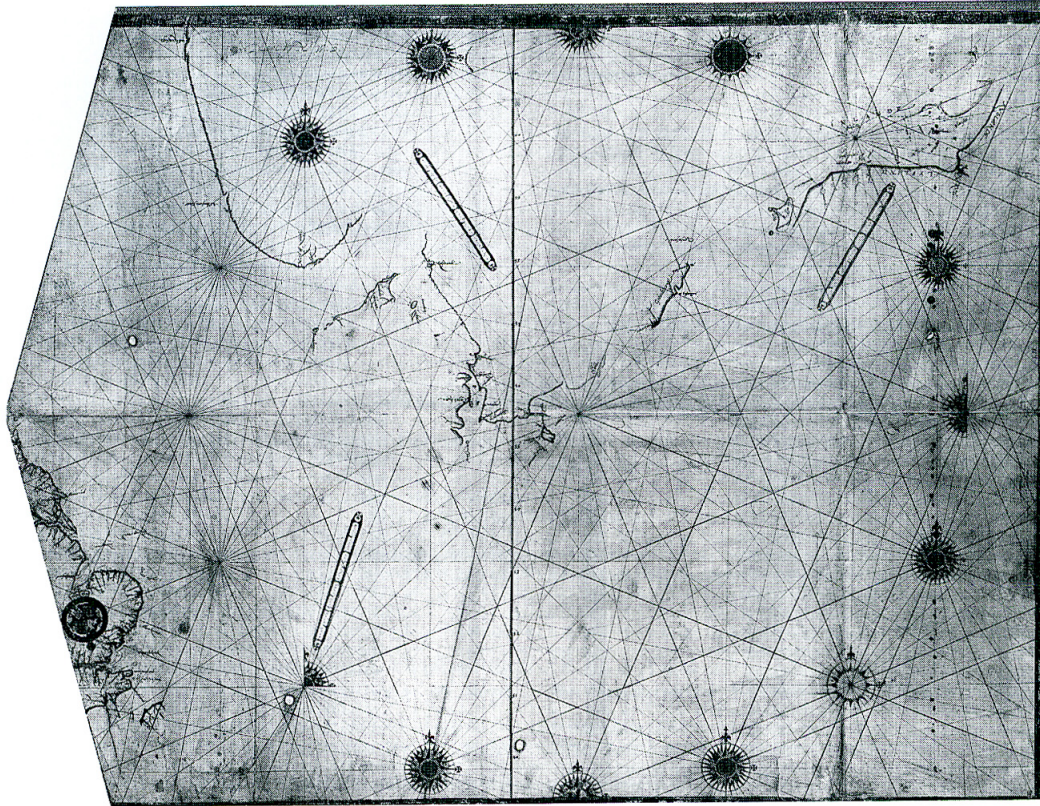
Waite, A.H., *National Maritime Museum Catalogue of Ship Models, Part 1 Ships of the Western Tradition to 1815*



78



79



80

80

A Facsimile of an Untitled Portolan Chart of the Coasts from England to the Baltic and the Gulf of Finland, William Burrough, undated, but circa 1580, coloured, drawn on a single sheet of vellum

72 by 96cm.; 28 by 38in.

This chart shows the route from England to Narva in the sixteenth century.

William Burrough was the Chief Pilot of the Muscovy Company, Queen Elizabeth I's first hydrographer, trained by the navigator Sebastian Cabot.

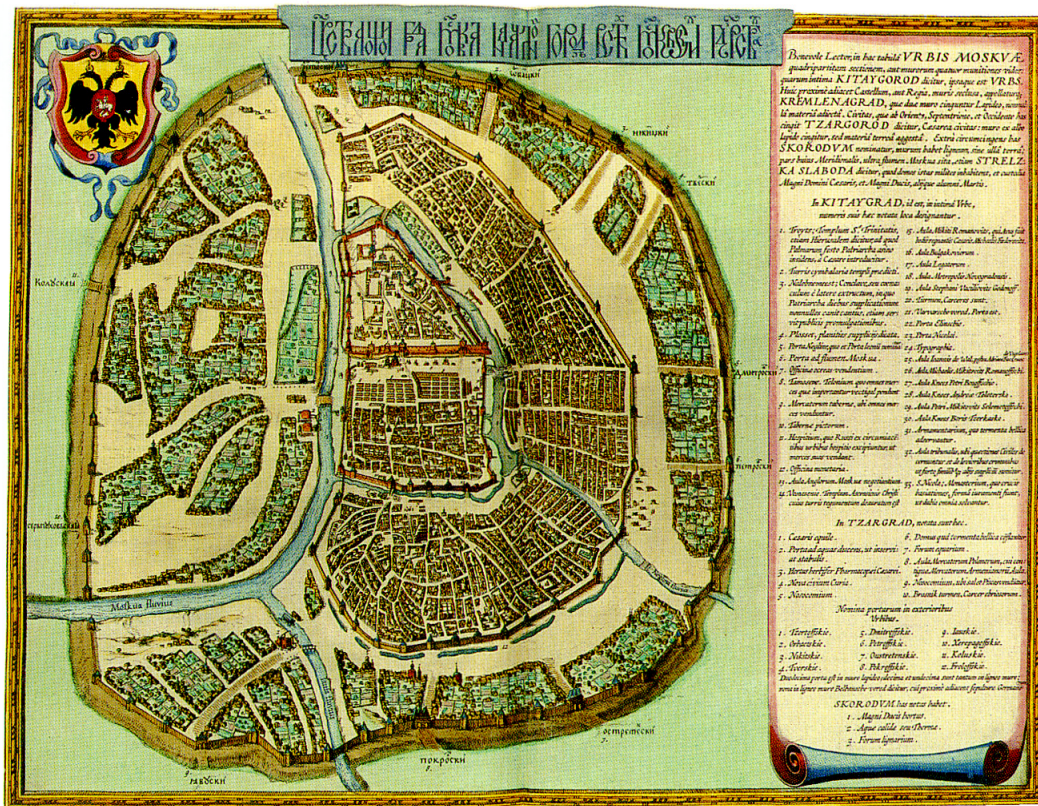
It is immediately apparent that not all of the coastlines of Scandinavia and the Baltic shores are drawn in. This may be because the chart was designed to show only those coasts which would have been encountered by a vessel en route from England to Narva in the Gulf of Finland. More specifically, such a route would have been that of a ship of the Muscovy Company, sailing outward in April to June, homeward in September to November during the years 1558-1581 when the port of Narva, situated at the mouth of the Narova river on the Estonian coast opposite Ivangorod, was held by Russia. Goods carried by the Muscovy trade included tar, cordage and timbers for the English shipping trade.

Shown on Burrough's chart are three scale bars aligned along the likely courses taken on a passage to and from the east - NNE from London to the Skagerrak between Lindesnes (The Naze) in Norway and Jylland in Denmark; SE by S round Grenen (The Skaw of northern Denmark) through Öresund into the Baltic; NNE from Bornholm south of Sweden by way of the island of Gotland to the entrance of the Gulf of Finland at Baltischport (Paldiski) in Estonia (marked here as Lyflande). The ports of Elsenforse (Helsinki), Wyborow (Viborg), Narve (Narva) and Revel (Tallinn) are shown. St. Petersburg (Leningrad) at the head of the gulf is not shown, this port being established many years later, in 1703.

William Burrough (1537-1598) was born at Northam in Devon. In 1553 he served on Sebastian Cabot's expedition in search of the Northeast Passage to Cathay. From 1556 to 1575, Burrough voyaged to St. Nicholas (Archangel) on the White Sea coast of northern Russia or to Narva, or travelled to Russia in the service of the Muscovy Company, succeeding his brother Stephen as Chief Pilot of the Company.

In about 1579, Burrough entered the service of the Crown, becoming Comptroller of the Navy in 1583, and Treasurer of the Queen's ships. In 1585 he became Master of Trinity House. Burrough was in command of the *Lion* during Drake's raid on Cadiz in 1587 and the galley *Bonavolia* in the Thames estuary during the Armada threat in 1588.

National Maritime Museum.



81

81

Johannes Blaeu, Atlas Maior, 597 engraved maps, plans views and plates, Amsterdam, Johannes Blaeu, 1662

Exhibited here is Volume II which covers Northern and Eastern Europe and Greece. This volume contains the plans of Moscow and the Kremlin.

Aside from this and a plan of the Kremlin, Blaeu published no town plans in his atlas. This most impressive plan of Moscow (Moskva) appeared in Blaeu's atlas for the first time in 1662. However, it is believed to pre-date even the embryonic *Appendix* of the 1630s, stemming from a Russian original survey prepared at the orders of Boris Godunov, Tsar of Muscovy since 1598. The original Russian plan has apparently not survived and Blaeu may have used a copy made in 1610 for King Sigismund III of Poland.

The plan as published by Blaeu, shows the old city which surrounds the Kremlin and the Kitai Gorod (or fortified city). The name Kremlin first appeared as Kreml' (or High Town) in an account of the fire in the town in 1331. It was founded in 1147 at the junction of two rivers, the Moskva and the Neglinnaya, the latter forming a moat on the north and east flanks of the Kremlin.

Until 1367, when construction of the masonry walls began, the settlement was called gorod (or fenced-in town) protected by a wooden palisade. As Moscow grew, the Kremlin became the royal, religious and secular heart of both the city and the expanding

dominions of Muscovy. For nearly four hundred years until Tsar Peter I transferred his seat of government to his new city of St. Petersburg in 1713, Moscow was the capital of Russia, the seat of the Orthodox faith, the custodian and guiding centre of Russian literary and artistic life, and the principal commercial metropolis of the realm. Moscow again became the capital following the Revolution in 1917.

During the earlier part of Moscow's history, outside the moat formed by the Neglinnaya, there was a traders' quarter protected, like the Kremlin, first by a palisade, and later by a masonry wall built in 1534-38, which led to the renaming of the district as Kitai gorod (called Kitaygrad on the plan illustrated). This became the active centre of commerce, the richest and most crowded part of Moscow.

Then, beyond the walls of Kitai gorod, another section grew up, called Belgorod (or White City), enclosed in 1584 after the death of Tsar Ivan IV 'The Terrible' by a wall some nine kilometres in length and with twenty-eight towers. In 1591, the outer peripheral belt shown on this plan, protected by a wooden wall was built, called Zemblanoy gorod (or Earthen City). This was the home of craftsmen of the 250 distinct crafts and trades which existed in Moscow in the sixteenth century, each occupying its own area.

Blaeu's beautifully presented plan includes a key to the numbered features, quarters and buildings shown on the right-hand side, each list divided by the four major quarters of Moscow.

[illegible]

The copie of the letters missiue, which the right noble Prince

Edward the first sent to the Kings, Princes, and other Potentates, inhabiting the Northeast partes of the world, toward the mighty Empire of Cathay, at such time as Sir Hugh Willoughby knight, and Richard Chancellor, with their companie, attempted their voyage thither in the yeere of Christ, 1553. and the seventh and last yeere of his reigne.

EDward the first, by the grace of God, King of England, France, and Ireland, &c. To all Kings, Princes, Rulers, Judges, and Governours of the earth, and all other having any excellent dignitie on the same, in all places under the sunne I shall becomen: peace, tranquillitie, and honour, be unto you, and your lands and regions, which are under your dominions, and to every of you, as is conte-
nued.

[illegible][illegible]

This letter was written also in Greeke, and diuers other languages.

The true copie of a note found written in one of the two ships
to wit, the *Speranza*, which wintered in Lappia, where sir Hugh Wil-
loughby, and all his companie died, being frozen to death. Anno 1555.

The topage intreated for the discoverie of Cathay, and diuers other regions, dominions, Islands, and places unknowne, set forth by the right worshipfull, Spertie Sebastian Caboto, Esquire, and Governour of the mynarchie, and coming panie of the Spaniards Adventurers of the Citie of London: which beete bestowed furnished, did set forth the tenth day of May, 1553. and in the seventh yeere of our most dread Soueraigne King, Edward the sixt,

The names of the shippes of the fleet, and of their burden, together with the names of the
Captaines, and Counsellors, Pilot Major, Masters of the shippes, Merchants, with o-
ther officers, and Mariners, as heretofore followeth.

Sir Hugh Willoughby, Knight, Captain General of the fleet.
William Jefferison, Master of the Ship.

Roger Wilson, Jns Date,
William Gittons, Charles Barret, Gabriel Willoughby, John Andrews, Alexander Wood-
ford, Ralfe Chatterton, Dorcham.

Mariners and officers, according to the custome, and vse of the Seas.
John Brooke, Master Gunner.
Nicholas Anthony, Bombermaine.
John VVeb, his Mate.

Christopher Banbrucke, Thomas Daulson, Robert Roffe, Thomas Simpson, quarter of a
William VWhite, James Smith, Thomas Painter, John Smith, their sons.
Richard Gwinne, George Gofwine, Carpenters.

Robert

**Richard Hakluyt: The Principall Navigations,
Voiages and Discoveries of the English Nation,
Deuided into Three Seuerall Parts, folio**

G. Bishop a. R. Newberie, deputies to c. Barker, 1589 The book is open to show a transcript of a letter sent by Edward VI to all the '*Kings, Princes, and other Potentates, inhabiting the Northeast partes of the World*', extolling the virtues of international travel and trade and announcing a voyage by English merchants under Sir Hugh Willoughby into remote regions and requesting that they may be given free passage and all due assistance in their mission in 1553.

The British Library.



83 (*actual size*)

83

A Photograph of the Seal Matrix of the Muscovy Company
5cm.; 2in.

The British Museum.

84

An Impression of the Silver Seal of the Muscovy Company
Bearing the Company's arms, surmounted by the date 1555 and bearing the legend, 5cm.; 2in.

The British Museum.

85

A Photograph of a Contemporary English Translation of a Letter from Tsar Ivan IV (The Terrible) to Edward VI, granting English merchants permission to trade in Russia, 1554

The Copppe of the l[ettr]re w[hi]ch was sente to Kinge Edwarde A[nno] 1554/

The Almyghtied Power of God w[i]th the feare of the Hooly Trynytie: A right christian belever:/ We greatiste lord John Vasselevitch: by the grace of god Emperour of all Russes: & greate Duke Vollordemerskque: Moskosque: nogrottsque: kassanque: placestosque: smallentsque: Twerdsque: Iverdsque:/ p[er]mysque:/ vettsque: volgorsque: and of other landes Emperour & greate Duke to nevogorod in the lowe Countrey: Chernegofsque: Rasusque: wollottsque: verzefsque: belsque; Bostosque: yeraslavasque: beloweshersque: vdorsque: obdorsque: ffondysnque. w[i]th dyverse other land[es]: lorde ov[er] all the northe syde & Petisioner./

In primis greattist & famous Edward Kinge of England: our gracious word/ w[i]th good & frendlie remembraunce in all reason from our christian faythfull great takinge Awctoritie by commaundment of the hyghest of o[u]r Awncestrye: this owr lordlie writinge to A kynglie desyre/ according to the peticon of one Richard/ trewlie sent w[i]th the reste of his felowshippe when he shall trewlie com[e] to yow./

By yt celfe the 20 yere of o[u]r lordshippe/ to o[u]r seacoste ys folke in oneshippe the[s]ade Rychard/ w[i]th hys felawshippe and have said th[at] they arre frind[es] they have desyred to com w[i]thin o[u]r lordlie dominion/ & accordinge to theyre request[es] they have fullye grauntid/ & have byn in our lordlye howsse in presence of o[u]r sight & Hathe desyred us accordinge toyo[u]r kinglie request[es] that we wolde p[er]mytt yo[u]r marchant[es] to travaile to our Subiect[es] & dominion/ to occupie w[i]thall mann[e]r of wares/ w[i]thowt hynderaunce/

The British Library.

86

Lucas Janszoon Waghenaeer, *Speculum Nauticum*, first published Leiden, 1585

Lucas Janszoon Waghenaeer 'a simple citizen and a pilot at sea'.

During the latter half of the sixteenth century, much of the trade between the Netherlands, England and the Baltic comprised the grain trade for the export harbours in the Baltic, to ports stretching from Hamburg, to Stralsund, Danzig, Riga, Reval and as far east as Narva with herrings, wines, salt, spices and textiles in exchange.

It was Lucas Janszoon Waghenaeer's *Speculum Nauticum* (to give the work its Latin title), first published in 1584 and 1585 in two parts, then together in 1585, with a total of forty-five charts of the coasts of northern and western Europe, which brought together in a single, practical book of sea and coastal charts, the experienced mariner's view of the shores of the Baltic and the North Sea in a form which could be consulted readily during a voyage or immediately prior to embarkation.

Waghenaeer's book went into many editions in various languages - Latin, Dutch, French, German and in English in a translation made by Anthony Ashley, sufficient testimony to the usefulness and application of Waghenaeer's charts. Indeed, so popular did the charts become that for many years until well into the seventeenth century, English sailors and captains commonly referred to their printed charts as 'waggoners'.

Anthony Ashley's translation of Waghenaeer's chart book was published in London in 1588 under the title *The Mariner's Mirrour*, to serve the needs of an expanding English market, the first atlas of its kind ever published in England: then as now, Englishmen, it seems, rarely bothered to learn the languages of their neighbours in Europe.

87

Lucas Janszoon Waghenaeer, *The Mariners Mirrour*, first edition in the English translation by Anthony Ashley, folio [London, J Charlewood?], 1588

As Saxton's atlas of the counties of England and Wales is to the land, so Ashley's translation of Waghenaeer's *Speculum Nauticum* is to the coasts of England and Northwestern Europe. It is the first nautical atlas published in the British Isles.

88

An Iron Strong-Box, 17th century, probably Nuremburg

The whole overlaid with strapwork and with carrying handles at the sides, the interior of the lid with an elaborate locking mechanism, 48 by 88cm.; 18¾ by 34½ in.

89

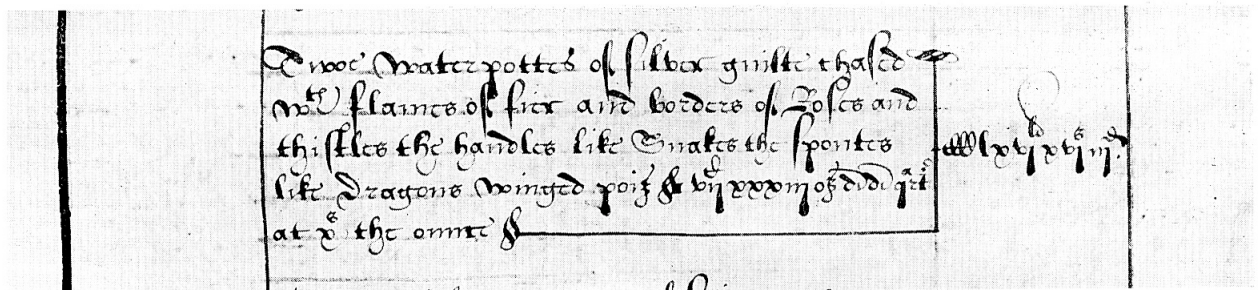
A Photograph of an Extract from a Private Act for the Incorporation of the Fellowship and Society of English Merchants for the Discovery of New Trades, a bill written on a long vellum roll, presented to the House of Commons and House of Lords in 1566

The bill refers to the 1553 visit by English merchants to Muscovy in the reign of Edward VI:

. . . 'whereas one of the Three Shippes by the sayde felowshipp before that tyme sett forth for the vyage of discoverye aforesayde named the Edward Bonaventure had arryved w[i]t[h]in the Empire and dominion of the highe and mightye Prynce Lord Vasteleviche Emperor of all Russia, vollode, Marsky greate duke of Musky &c who receyved the Captayne and merchauntes of the sayde shipp verye graciouslye grauntinge vnto them freelye to trafficke with his subiectes in all kynde of merchaundizes with dyvers other gracious privileges and libertyes Therefore the sayde late kynge and Queene by the same letters Patent[es] for them theyre heryes and Successo[u]rs did graunte that all the Mayne londes Isles Portes havens Creekes and Ryvers of the saide mightie Emperor of all Russia and greate duke of Musky &c and all and singuler other londes dominions Territories Isles Portes havens Creekes Ryveres Armes of the Seas of all and everye other Emperor kynge Prynce Rulers or Governor whatsoever he or they be before the sayde late adventure of entrepryse not knowen or by the foresayde Merchaunt[es] and Subiectes of the sayde kynge and Queene by the Seas non comonlye frequented nor any parte or parcell thereof and lyeinge Northewards Northeastwardes or Northewestwardes as in the sayde letters patent[es] is mentyoned. . .'

The House of Lords Records Office.

entiautes powers franchises preheminentes franchises liberties and privileges as by the same
 letters patentes more at large will appeare And amongst other thinge mentioned in the sayde letters
 patentes whereby one of the Thre Shippes by the sayde fellowship before that tyme set forth
 for the voyage of discoverye aforesayde named the Edward Bonaventura had arrived from the
 Empire and Dominion of the high and mightie Emperour John Wasilewitsch Emperour of all
 Russia, Volode, great Duke of Muscovy, and who receyved the Captayne and merchants
 of the sayde shipp verye graciouslie grantinge unto them freelye to trafficke with his subiectes
 in all kinde of merchandizes with divers other gracious priviledges and liberties, wherefore
 the sayde late kynge and Queene by the same letters patentes for them the sayde Emperour and Queene
 did grante that all the sayde Landes Isles portes havens Creeks and Rivers of the said mightie
 Emperour of all Russia and great Duke of Muscovy and all and singular other Landes Dominions
 Territories Isles portes havens Creeks Rivers Rivers of the Seas of all and everye
 other Emperour kynge prince Duke or Governor wher soever he or they be before the sayde
 late adventur or enterprise not forren or by the sayde Merchants and Merchant of
 the sayde kynge and Queene by the Seas not commonly frequented nor any parte or partes
 thereof and byeing Northwardes Northeastwardes or Northnorthwardes as in the sayde
 letters patentes put in yond, shoulde not be visited frequented or haunted by any the subiectes of
 the sayde late kynge and Queene other then of the sayde Compayne and fellowship and their
 successours withoute anye licence licence and Consente of the Governor Consule or Assistant
 of the sayde fellowship and Comynalties for the more parte of them in manner and forme



90

90

An Extract from an Exchequer Docket, Item 6,
covering the period 2nd September 1604 to 11th
April, 1607, vellum

Describing the pair of Water Pots (Exhibit no. 99)

'Twoe waterpottes of silver gulte chased w[i]th flames
of fier and borders of Roses and thistles the handles like
Snakes the spoutes like dragons winged poiz [733oz.]'

The Public Record Office.

Emperor of Russia's agent
 These are to signify unto you his Ma^{ty} pleasure that you
 forthwith prepare & deliver to the Right Hon^{ble} the Earl
 of Carlisle for his Ma^{ty} agent to the Emperour of
 Russia, one Bason & Ewer, a p^{air} of flagons a p^{air}
 of bottles, a p^{air} of standing bowles & covers, a p^{air} of
 candlesticks, & one perfumeing pott, six fruit dishes
 all large & curiously chased & gilt, the whole to amount
 in weight to two thousand ounces or thereabouts with
 cases of Lether gilt, Also twelve knives with Agatt
 hafts & gilt heades; and an Embrodered case to them
 And this shalbe yo^r Warrant Given under my hand
 this 20th day of June 1663: in the 15th year of his
 Ma^{ty} reigne

Manchester

To S^r Gilbert Talbot K^t
 Master & treasurer of his Ma^{ty}
 forwell house or in his absence to
 the rest of the officers there.

A Warrant issued by the Earl of Manchester, ink on
 paper, 20th June, 1663, from a volume in the Jewel
 Office Accounts

For the delivery of a present of silver to the Tsar of
 Russia (to be delivered to the Earl of Carlisle for His
 Majesty's agent to the Tsar) comprising:

'one Bason & Ewer, a p[air] of flagons a p[air] of bottles,
 a p[air] of standing bowles & covers, a p[air] of
 Candlesticks & one p[er]fumeing pott, six fruit dishes
 all large curiously chased & gilt, the whole to amount
 in weight to two thousand ounces or thereabouts, with
 cases of Lether gilt, Also twelve knives with Agatt
 hafts & gilt heades; and an Embrodered case to them'.

English Silver Treasures
from the Kremlin



Fig. 8 The title page of John Parkinson's *Paradisi in Sole Paradisus Terrestris*, London, 1656
Engraved by Christopher Switzer



The author with John Culme of Sotheby's in the Silver Hall, Moscow Kremlin Armoury Museum, examining three of the exhibits

English Silver Treasures from the Kremlin

By Madame Natalie Siselina
Curator of the English Silver Collection
Moscow Kremlin Armoury Museum

The origins of the collection

Within the high, red-brick walls of the Moscow Kremlin lies a historic group of buildings whose roofs and gilded domes have for centuries dominated the skyline at the heart of the Russian capital. Several of these are State museums which attract thousands of visitors each year, both from home and abroad. Besides the Armoury and the museums of art and Russian life of the seventeenth century, there are four Cathedral museums; namely, The Cathedral of the Assumption (Uspenskii Sobor), The Cathedral of the Annunciation (Blagoveshchenskii Sobor), The Cathedral of the Archangel (Arkhangelskii Sobor), and The Church of the Repository of the Robe (Tserkov Rizpolozhenia). Although housed in the most recent of these buildings - erected in 1851 on Borovitskii Hill next to the Grand Kremlin Palace - the place of honour, as the oldest and best-known of the museums, belongs to the Armoury. Originally created as

a repository for treasures in 1806 by order of Tsar Alexander I, the title derived from that of the most important of the ancient workshops of the Kremlin, the Oruzheinaia Palata. Its various departments comprised the Armoury itself which was a factory for the production of swords, firearms and other weapons as well as armour; the Treasure House for the care and maintenance of treasures and regalia; the Office of Stables with its sumptuously worked bridles and saddles; the Chamber of the Tsaritsa, where embroidery and other such work for ceremonial robes was carried out; the Hall of Gold and Silver or goldsmiths' workshop; and the Office of Icons, where the best painters in Russia were employed.¹

The Moscow Kremlin Armoury is a museum of extraordinary riches where the surviving treasures of the Grand Princes and Tsars are displayed for public inspection. Apart from the works of our native Russian craftsmen, the collection includes works of art of West European and Eastern origin that during the sixteenth and seventeenth centuries were either purchased for the Tsars' Treasury or were received as presents from foreign rulers. Indeed, during the course of the sixteenth century an ambassadorial ritual was established in Russia, of which an important part was the presentation of diplomatic gifts. A special Moscow-based Department of Embassies, which kept a strict watch on the observance of ambassadorial customs, was formed to forge political links with foreign states and to receive their ambassadors. It was also the headquarters for the administration of Russian diplomats abroad. The ceremonial reception of ambassadors and the offering of presents often took place in the main hall of the Tsar's palace. This was the Faceted Court, so called because of the white faceted stone cladding of its façade, which was built at the centre of the Kremlin on Cathedral Square by the Italian architects Marco and Antonio Solari between 1487 and 1491.

As heir to the ancient treasury of the Kremlin, the Armoury now possesses the only collection in the world of sixteenth and seventeenth century ambassadorial gifts sent from England, Holland, Sweden, Denmark, Poland and Austria. The Armoury Museum houses more than three hundred pieces of English silver, of which half were made between 1557 and 1663. It is, furthermore, one of the largest collections of English silver of the period in the world.

Trade and gifts

Trade between Russia and England began in the mid 1550s with the establishment in London of the Muscovy Company. Mainly through this connection, the two countries exchanged all manner of essential and luxury goods. While the English required great quantities of seal oil for their lamps and tree trunks for the masts of ships in their navy, the Russians bought a very wide range of items, from weapons to more luxurious commodities such as sugar, wine, jewellery, clocks, furniture and even exotic birds and animals. The silverware which was sent, either by way of trade or as gifts to the Tsar, appears to have been among the most lavish of its kind available, which explains the presence of so many unusual pieces of Elizabethan and Stuart silver in the Armoury's collection. There is evidence, at least for one memorable occasion, that the English monarch occasionally took great interest in the choice of these diplomatic gifts of plate. Thomas Randolph, who came to Russia in 1568/69, brought with him a single 'riche standing cupp' which Elizabeth I had instructed him to recommend to the Tsar 'for the Rarytie of the fashon, assuring him that we doo send him that same rather for the newnes of the devise than for the value, it being the first that ever was made in these partes in that manner. . .'²

Surviving documents connected with the embassies of Thomas Randolph (1568/69), Jerome Horsey (1586/87), Sir Richard Lee (1600/01), Sir Thomas Smith (1604/05) and Sir John Merrick (1614/17 and 1620/21) to the Tsars Ivan IV (The Terrible), Feodor Ivanovich, Boris Godunov and Mikhail Romanov, as well as concerning the activities of the merchant agents Fabian Smith (known in Russia as Fabian Ulyanov) and Simon Digby between 1607 and 1636, testify to significant imports of silver manufactures. Gifts and purchases entering the Kremlin were transferred to the Court of Exchequer where they were carefully weighed and recorded in special inventories. On many objects the old Slavonic letters signifying their weight were engraved (Exhibit no.98) and sometimes also inscriptions indicating the source of the gift and the date of import (Exhibit nos.95,106,107). Because of such careful documentation it is possible to assess reliably the provenance of many of the objects and identify a significant number of English silver manufactures belonging to the Armoury's collection.³

as it were in this confusion of glory. The *Tzar* like a sparkling Sun (to speak in the *Russian* dialect) darted forth most sumptuous rays, being most magnificently placed upon his Throne with his Scepter in his hand, and having his Crown on his Head. His Throne was of massy Silver gilt, wrought curiously on the top with several works and Pyramids; and being seven or eight steps higher than the floor, it rendered the person of this Prince transcendently Majestick. His Crown (which he wore upon a Cap lined with black Sables) was covered quite over with precious stones, it terminated towards the top in the form of a Pyramid with a golden cross at the spire. The Scepter glittered also all over with Jewels, his vest was sett with the like from the top to the bottom down the opening before, and his collar was answerable to the same. By his side he had four of the tallest of his Lords standing below his Throne, each of them with his battle-ax upon his shoulder, and with a profound gravity casting their Eyes now and then upon their *Tzar*, as inviting us to an admiration of his grandeur. Their habits were no less remarkable than their countenances, being all four of them from the top of their head to the sole of their foot clothed in white vests of Ermine, and having great chaines of Gold, and their Caps of that large sort which they use in their Cere-



Page 148

Alexey Michailouitz great Duke of
Moscovie Aged xxxv Years 1664

Fig. 10 Page 148 and facing portrait of Tsar Alexei Mikhailovich from Guy de Miège, *A Relation of Three Embassies From his Sacred Majestie Charles II To The Great Duke of Muscovie, The King of Sweden, and The King of Denmark Performed by the Right Honble the Earle of Carlisle in the Years 1663 & 1664*, London, 1669
(Castle Howard)

Thus the earliest item in this exhibition for which we have precise details is the silver-gilt flagon, *flyaga-suleya*, bearing the London hallmark for 1580/81 (Exhibit no.94). Brought to Russia by James I's ambassador, Sir Thomas Smith on his journey of 1604/05, both it and its companion, also in the Armoury, are unusual in that they still bear the English sovereign's coat-of-arms. Apart from the 'charyott' (Fig.5), these 'Two greate flaggons', as they were originally called, are the only items from a large group of silver gifts to have survived from this embassy.⁴ Smith, who had sailed from Gravesend on 13th June 1604, arrived with his party at Archangel on 22nd July, whereupon he travelled via Kholmogory and Vologda to Yaroslav.⁵ According to the only contemporary account of his travels, *Sir Thomas Smithes Voiage and Entertainment in Rushia, with the Tragical Ends of two Emperors and one Emperesse*, he and his suite were escorted into the presence of Tsar Boris Godunov on 11th October 1604. He found 'the excellent Maiestie of a Mighty Emperour, seated in a chaire of golde, richly embrodered with Persyan stuffe: in his right hande he held a golden Scepter, a Crowne of pure Golde uppon his heade. . .'. Although Smith's chronicler recorded that their gifts stood at a little distance from the Tsar where 'hee and the Prince often viewed them', the English party was astonished by what was already on display. At the centre of the dining hall into which they were eventually shown, they found 'a great Pillar, round about which, a great height stood wonderfull great peeces of plate, very curiously wrought with all manner of Beestes, Fishes and fowles. . .'. They must have been somewhat mollified, however, to see as well 'some other ordinary peeces of serviceable plate.'

Other ambassadorial gifts in the exhibition whose histories are known are the two livery pots of 1594/95 and 1606/07 as well as the flagon of 1619/20 brought by Sir John Merrick (Exhibit nos.96,100,104); the livery pot of 1613 brought by the merchant, Simon Digby in 1636 (Exhibit no.103); and the group of silver-gilt items which formed part of the consignment sent by Charles II in 1663.

The Carlisle Embassy

The aim of the 1663 embassy, the first to Moscow following the Restoration of the monarchy, was to win back all those privileges which the English merchants had lost following the execution of Charles I. Charles Howard, Earl of Carlisle was sent as ambassador, setting out from England in two vessels with a retinue of over a hundred. Even though he travelled to Moscow in considerable splendour, nothing prepared the party for what they were to see once inside the Kremlin. When Carlisle and his companions met Alexei Mikhailovich, then in his mid thirties:

‘. . . it was we were like those who coming suddainly out of the dark are dazled with the brightnes of the Sun. . .,’ wrote Guy de Miège, the Earl’s under-secretary. ‘The *Tzar* like a sparkling Sun (to speak in the *Russian* dialect) darted forth most sumptuous rays, being most magnificently placed upon his Throne with his Scepter in his hand, and having his Crown on his Head. His Throne was of massy Silver gilt, wrought curiously on the top with several works and obelisks; and being seven or eight steps higher than the floor, it rendered the person of this Prince transcendently Majestick. . .’

Flanked by four of his tallest lords, the Tsar welcomed Carlisle. Following a lengthy exchange of courtesies, the Earl then presented Alexei Mikhailovich the gifts from his King, beginning with a gun which had belonged to Charles I, and a pair of pistols which Charles II himself had worn upon his triumphant re-entry into the City of London on 29th May 1660. ‘The Plate came next to those Pistolets, and in the first place a great silver-gilt Basin supported upon two mens arms’, continued de Miège. Several days later a hundred and thirty of the Tsar’s guard with twice that number of sledges called at Carlisle’s lodgings,

‘to carry the Presents from the King, the greatest part of which was designed for the *Tzar*, the rest for the two young Princes. . . But besides the Kings Presents to the great *Duke*, there were Presents also from the Queen to the great *Dutchess*, and some of which his Excellence [The Earl of Carlisle] gave the great *Duke* apart as from himself. The whole consisted in Vessels of gold and silver, in cloth, velvets, satins, and damaske of diverse colours; there was also great quantities of stufts, and table linnen, two gold-watches, and two carabins, besides six pieces of cast Canon, a great quantity of *Cornish* tynne, and a hundred piggs of lead. All which was sent before to the pallace, the plate being carried by four and twenty men. . .’⁶

Besides a silver ewer and basin of Parisian workmanship,⁷ Carlisle brought from Charles II many items of London-made plate in the latest fashion, three of which are included in this exhibition: a silver-gilt fruit dish on foot (originally one of a set of six) (Exhibit no.106), a standing cup and cover (one of a pair) (Exhibit no.107), and the unique perfuming pot and stand (Exhibit no.108).

Gifts from other sources

Two items in this exhibition of English silver from the Armoury reached Russia not from England direct, but respectively via Denmark and Holland. The first of these is the silver-gilt rosewater dish or basin of 1576/77 (Exhibit no.93) which, as the later pricked cypher at its centre

suggests, found its way into the Danish Royal Treasury of Christian IV. It was he, through a diplomatic mission of 1622, who presented it to Tsar Mikhail Romanov. The other piece is the gourd-shaped cup, whose lid has unfortunately vanished, of 1589/90 (Exhibit no.93), which was among the ambassadorial gifts sent to Tsar Alexei Mikhailovich from Holland in 1648.

Tsar Mikhail Romanov's purchases

As already mentioned, some of the English silver in the Armoury Museum arrived in Russian as purchases rather than as ambassadorial gifts. Two items in this exhibition, each one of a pair, survive from this group; they are, furthermore, among the most important and arresting pieces of early seventeenth century silver not just in the collection but anywhere in the world. By any standards, these objects, the silver-gilt ceremonial flagon of 1600/01 in the form of a leopard, sometimes called a panther (Exhibit no.98) and the silver-gilt water pot of 1604/05 (Exhibit no.99) are extraordinary creations which once belonged to the English Royal Treasury. Although Charles Oman discussed these items at some length,⁸ it seems useful to outline some of the details surrounding their history here.

During the seventeenth century it was the custom that trade transactions with foreigners on Russian soil usually took place at our greatest trading centre, the White Sea city port of



The Grand Staircase,
Knole, Kent, circa 1605
(*The National Trust/Horst Kolo*)



The 'Sierpe' Flagon, silver,
Spain or Portugal, circa 1500
(*The Cathedral Treasury, Seville*)

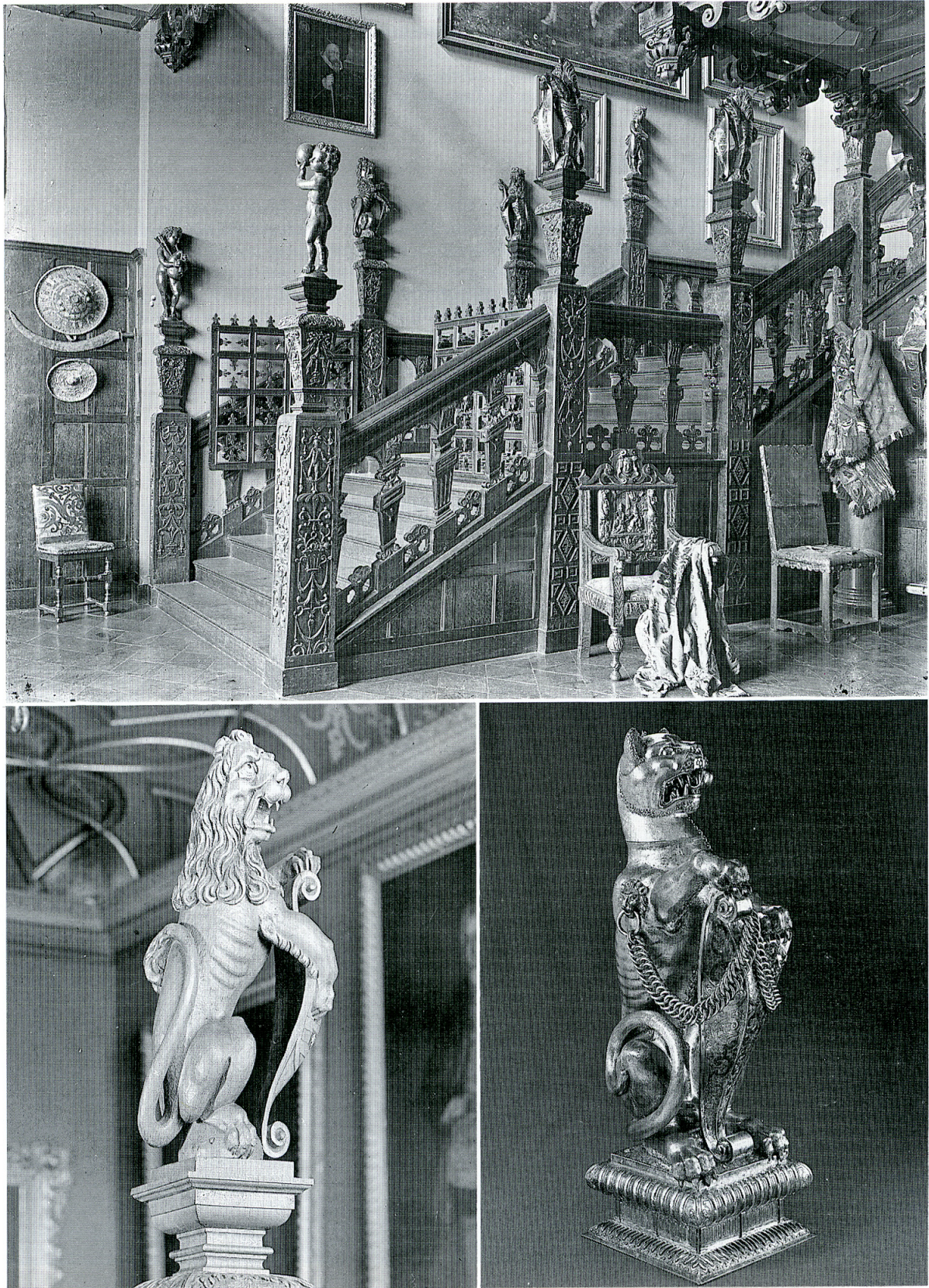


Fig. 13. Top and Below left: The Grand Stairs and detail, Hatfield House
(The Marquess of Salisbury/Country Life)
 Below right: The silver-gilt leopard flagon, London, 1600/01, Exhibit no. 98
(The Moscow Kremlin Armoury Museum)

Archangel. Here in 1628 and 1629 Tsar Mikhail Romanov's servants bought from the English agent Fabian Smith a number of silver objects, including the leopards and the water pots, which are described in surviving documents. A note in the outgoings ledger of the Russian Treasury ordinance on the disbursement of money and sables to Fabian Smith, dated 4th May 1629, records:

'On this day by ordinance in the name of the sovereign Tsar and Prince Mikhail Feodorovich of all the Russias are taken into the royal treasury for the Court of Exchequer from the English guest Fabian Ulyanov of silver vessels: 2 silver gilded leopards standing on their hind legs on bases, with their tails between their legs beneath them; their heads turned inward; in the paws devices [shields]; holding gold and silver chains, one weighing one pood, 34 pounds and 72 zolotniks, the other weighing one pood and 31 pounds, [also] 4 olovenik [*kuвшin* or water pots] of silver,⁹ gilded with integral lids, one weighing 28 pounds 21 zolotniks, another weighing 27 pounds 72 zolotniks and a third weighing 20 pounds 24 zolotniks'.¹⁰

In the English records Mr. Oman was able to trace both the leopard flagons and the water pots. The latter he found in a list of royal plate drawn up by James I's goldsmith, John Williams, probably not later than 1607. The description reads:

'Twoo Water pottes of silver guilte chased wth flames of fier and bodies of Roses and thistles, the handles like snakes, the Spoutes like dragons winged. . .'¹¹

From a later source, a document of 1626 which lists over twenty thousand ounces of silver sold on behalf of Charles I from the 'Great Guilt Cubberd of Estate' when Parliament failed to vote him sufficient funds, appears the descriptions of both the leopards and the pots not long before they were shipped to Russia:

'Two leopards gilt and enamelled, with chaines. . . Two watter-pots gilt, chased in flames, with snake handles. . .'¹²

Gifts from the Tsars

From the second quarter of the seventeenth century private rather than official presentations of plate by ambassadors and merchant agents became more frequent, especially by those who wished to mark marriages and childrens' birthdays within the Russian royal family. It is known, for example, that in 1629 Fabian Smith, who had so lately furnished the Tsar's Treasury with the leopards and water pots, himself presented the new-born Tsarevich Alexei Mikhailovich with a silver-gilt ewer and basin in the form of a lion grasping a serpent in its paws.¹³

The Tsars in their turn, according to the custom of the period, gave silver vessels to their courtiers. To this category belongs the cup of 1608/09 (Exhibit no.101), presented by Tsar Alexei Mikhailovich to the Boyar Grigory Gavrilovich Pushkin after the latter's successful embassy to Poland in 1646, together with 'a coat of gold satin and a 100 rouble rise in salary'.¹⁴

The silver

Although the current exhibition can only show a selection of the highly important and valuable rarities of the collection of English silver in the Armoury, it is possible through them to trace the evolution of both the form and decoration on certain types of English silver of the period.

The collection is distinguished by its size and importance, especially in the work of the Elizabethan and Stuart era, but also in that of the nineteenth and twentieth centuries. The later period, although impressive in quality, is not so uniform in either composition or artistic merit. Of particular interest among these objects are those immediately connected with the Tsar's family, either by gift or by purchase (Exhibit nos.109,110,111,112). In short, the whole collection offers the opportunity for an unparalleled study of fine English goldsmiths' work of the late sixteenth and early seventeenth centuries in addition to that of the silver of Victorian England.

Of exceptional interest is the font-shaped cup of 1557/58 (Exhibit no.92). Cups of this type, their shape distantly reminiscent of ancient Italian stemmed wine chalices or tazzas, but essentially different because of their wide, massive base, were said to have been made in large numbers in England during the sixteenth century. Often they were decorated on the interior of their bowls, much in the same way as that in the Armoury collection, with a profile of an antique warrior



Fig. 14. Above left: Detail of the interior of the silver-gilt standing or font-shaped cup, London, 1557/58 exhibit no. 92 (*Moscow Kremlin Armoury Museum*)
 Above right: Comparative detail of the 'Deane Cup'
 Below right: The 'Deane Cup', London, 1551/52 (*Hampshire County Museums, formerly belonging to All Saints Church, Deane, Hampshire*)

wearing a helmet. Similar heads are to be found in Holbein's design for the jewelled gold cup made to commemorate the marriage of Henry VIII to Jane Seymour in 1536. Cups of the font-shaped type were made until the 1570s and many, the sides of their bowls engraved with a benediction, found their way into the church for ecclesiastical use.¹⁵ Contemporary pictorial representations of these cups or chalices are to be seen in the paintings of certain sixteenth and seventeenth century artists, such as in Franz Pourbus' picture, *Supper in Secret* (Ghent Gallery of Art).

The Armoury's font-shaped cup, one of the best examples to have survived, is listed in the Inventory of the Moscow Armoury for the years 1884 to 1893 as a *rassolnik*. This Russian word, meaning sweetmeat, suggests that it was once used as a vessel not for drinking but for the serving of fruits and other dainties.

Many pieces of late sixteenth century English silver are engraved, and the font-shaped cup is no exception, its border being engraved with shaded arabesques. The basin of 1576/77 (Exhibit no.93) is similarly decorated. The whole surface of the livery pot of 1594/95 (Exhibit no.96) is covered with a finely engraved conceit of exquisite grotesque ornamentation of spirally intertwined flowers, the heads of fantastic animals and birds, large palmettes, shells and rosettes. Similar ornamentation was developed by the engraver Nicaise Roussel who left France to live in London about 1573.¹⁶ His compositions appear to have been well known among English silversmiths. By 1623 he published a book of grotesques which went into two further editions over the course of the seventeenth century.



Fig. 15 Engraving attributed to Nicaise Roussel, silver-gilt livery pot, maker's mark TS above a headed eagle, London, 1587/88
(St. Mary Woolnoth Church, London)

The Armoury collection includes nine livery pots dated between 1585 and 1663.¹⁷ With one exception they are all of the so-called Hanseatic type, being of tall cylindrical form and conforming in outline to similar vessels which were commonly made as late as the eighteenth century in various coastal towns of the Baltic such as Riga, Lübeck, Rostock and Hamburg. So-called 'Hanseatic tankards' appear in English documents as early as 1526, in the Tudor inventory of 1574¹⁸ and again in the list of the objects in the royal treasury compiled in 1649.

The livery pot of 1613/14 (Exhibit no.103) is a splendid example of early Stuart silver, decorated as it is with various chased reliefs portraying Neptune and tritons on dolphins, with the heads of winged cupids under canopies, figures of winged sirens with forked fish tails and seashells. The German ornamental tradition with its singular quality of a feeling of dramatic excitement, a pulsing, somewhat nervous treatment of forms and interest in plastic effects is evident here. Concave elements of the decoration - scallop shells and a series of large ovolos on the base - in combination with flat intertwined strapwork and designs in relief create a play of light and shade that is inherent in late Renaissance silver.



Fig. 16
A design for a dish
by Erasmus Hornick,
mid 16th century
(The Victoria & Albert Museum)

The Armoury owns a very rich group of English standing cups. For ceremonial and decorative rather than practical use, some are very large, being up to eighty-nine centimetres high.¹⁹ Although the shape of cups underwent subtle changes during the late sixteenth and early seventeenth centuries, the decoration tended to remain constant. Engraved, chased or flat-chased floral, foliate and fruit motifs interrupted by strapwork became standard in the English silversmiths' repertoire of ornament. Grotesques although less common were popular, too, as were representations of mythological figures and sea monsters. On the other hand two cups in the Armoury collection are decorated with animals. One of these is included in the exhibition (Exhibit no.102). Although chased with a sea monster confronting a dragon, its other subjects, dogs baiting a wild boar and a leopard attacking a lion, are of special interest. The manner of execution and the treatment of the scenes have a brilliantly expressed, distinctly English character. In contrast with classically idealised hunting compositions with which German silverware is decorated, English silver tends to convey something approaching the reality of the hunt. The liveliness and emotional quality of the scenes is achieved as a result of unexpectedly introduced, somewhat naively treated details such as the depiction of a small frog seated on the dragon's back.

The Armoury collection also has two examples of a type of cup whose globular form was almost exclusively the product of English silversmiths, although it was a shape popular in Portugal too. Each is decorated with 'diamond-punched' work which is somewhat reminiscent of the pattern which occurs in nature on the calyx of a thistle flower. Only eight such vessels have been recorded, all of which were made between 1604 and 1615 with the exception of one dated 1641.²⁰ The Armoury's cups, respectively of 1605/06²¹ and 1608/09 (Exhibit no.101), are unusual in that they still have their covers.

The 'diamond-punched' decoration occurs on silver from Europe as well as from England, particularly on the work of goldsmiths working in Holland and Augsburg. It is connected with the fashion for Venetian glassware and is also in imitation of the 'vetro de trina' pattern in metal. In English manufactures this ornamentation is associated not only with Venetian glass but also with the aforementioned thistle pattern. The thistle had been a favourite motif in English art from as early as Anglo-Saxon times. The British Museum, for instance, has two tenth century brooches whose terminals are decorated with 'diamond-punched' thistle heads.²² Later gothic furniture is carved with thistles²³ and the flower occurs again as part of the flat-chased decoration on the Armoury's great water pots of 1604/05 (Exhibit no.99).

Such decorative cups were made for ornamental rather than practical use and there are many references to their popularity as gifts on certain auspicious occasions. In the great houses it became a custom to place these cups (each topped by a steeple-shaped finial) on view on sideboards. Sometimes they were used to decorate the centre of a table. Their special significance was emphasised by the shape of their finials - the specific symbols of the power of the Tudor and Stuart dynasties.

In the history of culture the obelisk always stood for majesty and strength. The whole of English art was imbued with the idea of glorifying the ruling dynasties and therefore the obelisk was accorded a special place in the images of Englishmen's thinking in the sixteenth and seventeenth centuries. Small obelisks were an inalienable part of the decor of secular and ecclesiastical buildings: they adorned the façades of the palaces of the court and aristocracy, the interiors of the Oxford and Cambridge colleges, cathedrals and monumental tombs. Over the course of the seventeenth century with the development, under Dutch influence, of the art of landscape gardening, trees clipped in the shape of obelisks become a typical feature of the English garden. So far as little obelisks in silverware are concerned, they became widespread in the last quarter of the sixteenth and first quarter of the seventeenth century on the tops of ceremonial cups and salt cellars, several of which are in the Armoury's collection.²⁴ It is interesting to note that a small gold cup, its finial in the form of an obelisk, was mentioned in the inventory of Elizabeth I's jewels as the gift of Sir Nicholas Bacon in 1573.²⁵

Also in the Armoury's collection is a distinct group of vessels whose form is borrowed from those of earlier German examples. These are the so-called gourd-shaped cups.²⁶ Directly connected with such objects is the problem of tracing the influence of the dominant German silver of the sixteenth century upon contemporaneous work in England. It is always possible, of course, that such articles of alien form that bear English marks were actually made by foreign craftsmen who had emigrated to London. On the other hand, they may perhaps have been made by indigenous English silversmiths who had access to books of engraved German designs. Representations of gourd cups are to be found in the engravings of Durer, Brosamer and Sibmacher.²⁷ Representations of gourds may also be found in the work of Geoffrey Whitney (fig. 17).²⁸



Fig. 17 A Mighie Spyre, *The Choice of Emblemes and other Devises of Geoffrey Whitney*, London, 1586
(*The Syndics of Cambridge University Library*)

The stems of German gourd-shaped cups are usually in the form of a tree trunk, often wound about with a vine or a silver spiral. Such tree-like stems are often accompanied by the figure of a wood-cutter or figures of Adam and Eve.²⁹ A version is known where the stem is not a tree stump at all but a delicate composition of four openwork brackets contrasting with the mass of the body.³⁰ By comparison with the almost whimsical stems of German cups, those of English examples are distinguished by weighty proportions and the absence of figures.

In the Armoury two different types of gourd cup are represented, each having a distinct scheme of decoration. The example of 1589/90 (Exhibit no.95) is decorated with the typically English flat-chased ornamentation of quatrefoils and many-petalled rosettes in ovals and circles joined by interwoven strapwork. The decoration of the other type of gourd cup is based on the use of motifs characteristic of Dutch work. Here sirens and plant flourishes ending in dolphins' heads are reminiscent of the engravings of Theodor de Bry.³¹

A characteristic feature of articles of decorative applied art is their close connection with everyday life. With changing tastes and fashion, it is quite natural that new conditions of life during the English Renaissance should have encouraged the manufacture of new types of object, such as ewers and basins. These were often richly decorated and the custom of offering to guests

special basins containing perfumed rose water for washing the hands at mealtimes sprang from the more refined requirements of life. Typically, ewers and basins which were made to be used together were chased or engraved to match. In such decoration a remarkable emphasis was laid on the theme of the sea. The basins described in the inventory of 1574 are distinguished by the following features: a raised centre portion upon which the owner's coat-of-arms in enamel appeared on a boss, and a decorative (chased or engraved) flat border.³² One such basin from the Armoury's collection is included in this exhibition (Exhibit no.93).

Flagons

Flagons or 'pilgrim flasks', so-called because the form is said to have originated from the similarly-shaped leather bottles carried at the time of the Crusades, are also represented in this exhibition. Many were made during the sixteenth and early seventeenth centuries and representations of them may be studied in various pictures of the period. For instance, they are depicted in a series of Bible illustrations by Hans Holbein the Younger and also in *The banishment of Ahar* by Rembrandt. In silver the type was not confined to England, for various French flagons have been recorded.³³ Descriptions of flattened oval flagons are found in the inventory of 1574.³⁴ English silversmiths also made special miniature flagons or casting bottles for aromatic substances.³⁵ There are six examples of flagons in the Armoury's collection, dated between 1580 and 1663.³⁶ These are large, richly decorated vessels of between forty-four and fifty centimetres in height. The two oldest are a pair of 1580/81, one of which is included in the exhibition (Exhibit no.94). Its decoration includes delicate engraved ornamentation in the Dutch style consisting of birds, military trophies and drapery executed in combination with the favourite English flowers and chased representations of sea monsters in rectangular cartouches. The others in this group are a pair of 1619/20, of which one also is in the exhibition (Exhibit no.104) and two single examples of 1606/07 and 1663/64 respectively. With the exception of the last flagon, all are of a vase-shaped form with domed foot and slender neck and are the only such objects to have survived anywhere in the world. Because of their impressive size they can never have been for anything other than ceremonial use; as ambassadorial gifts, they must have fully justified the extra expense incurred in the purchase of such splendid objects.

Marguerites, the personal emblem of Margaret Beaufort (1485-1509), are engraved among other flowers on the surface of the flagon of 1580/81 (Exhibit no.94). Among the most popular flowers in English decoration were the sweet briar, the marguerite and the pink or gillyflower. A full picture of the favourite flowers of the Tudor and Stuart period is given in *Paradisi in Sole Paradisus Terrestris* by the antiquarian and herbalist, John Parkinson (1567-1650) (fig. 8). On the title page of this book is a Garden of Eden with all the 'flowers and plants pleasing to the eye of Englishmen': hops, sweet briar, grapes, thistles, tulips, pinks, marguerites and lilies.³⁷

The second of the flagons in the exhibition (Exhibit no.104) is decorated with typically English flat-chased interwoven strapwork with trails of fruits and representations of shells and sea monsters. On the whole, decoration connected with the sea enjoyed considerable popularity in English silver: shells, dolphins, monsters and mythological creatures such as tritons and hypocausts. The representations of the various sea monsters popular in Western European decorative art in the sixteenth and seventeenth centuries were based on theoretical concepts of the time. In many countries in Europe, including England, Ambroise Paré, the French explorer's book, *De Monstris et Prodigis* (*Monsters and Wonders*), 1579, was well known; one of its chapters was devoted to sea monsters. In the works of the English priest, Edward Topsell *A History of Quadrupeds*, 1607, and *A History of Serpents*, 1608, there were also descriptions of various monsters. Iconographic sources of the representations of sea monsters and fish on English silver doubtless derive from Dutch engraving. Thus the majority of dolphins that decorate the surface of many



Fig. 18 One of a set of four engraved designs for the interior of tazza bowls by Adrian Collaert, Antwerp, late 16th century
(The Victoria & Albert Museum)

objects, including the flagons and the livery pot (Exhibit nos.94,103,104), are identical to the engravings of Erasmus Hornick (fig. 16) and Adrian Collaert (fig. 18). Silversmiths most often used decorative frames from compositions of engravings that include pictures of sea monsters. Silversmiths drew the subjects and individual motifs from the works of ornamentalists and the latter in their turn received inspiration from marine charts and maps, which were rich in representations of a variety of sea fauna. Among such charts issued in England was that of Saxton of 1583 in which, besides ships, dolphins and large, monstrous fish and barrel-shaped buoys were depicted splashing in the waves. Freely distributed, unconfined in a framework of interwoven strapwork, dolphins amid the waves of the sea are widespread in the decoration of English silver of the first half of the seventeenth century and adorn one of the flagons from the Armoury's collection.³⁸



Fig. 19 The Vintners' Salt,
maker's mark a bird,
London, 1569/70
(*The Worshipful Company of Vintners*)

Salt cellars

The silversmiths of sixteenth and seventeenth century England were designers of original types of salt cellar. Although few survive, the drawings of the illustrious Hamburg goldsmith Jacob Mores the Elder have been preserved, executed in what he admitted was 'the English manner'.³⁹

Great significance was attached to salt cellars, which is explained by the comparative scarcity and high price of salt. In books, dedicated to the upbringing of children, such as *The Babees Book* (London, 1475) and *The Young Children's Book* (London, 1500), special mention is made of the rules for the use of salt. The salt cellar occupied one of the foremost places in the laying of a table and was accorded not only a functional but a social importance, as a distinctive symbol of prosperity and of the owner's dignity. In the late Middle Ages in England figure salts were made in the form of male or female figures with small bowls for salt on their heads; a celebrated surviving example is The Huntsman Salt of about 1470 at All Souls College, Oxford. Hour-glass salts, so called because of their shape, were common; eleven are listed in Elizabeth I's inventory of 1574.⁴⁰ Small triangular and harebell-shaped salt cellars were also made during the latter part of the sixteenth century. Many other salts were in architectural form: The Vyvyan Salt, the Vintners' Salt (fig. 19) and The Gibbon Salt respectively in The Victoria and Albert Museum, The Worshipful Companies of Vintners and Goldsmiths, London, are good examples.

From the mid sixteenth century there arose two distinct types of large, column-shaped salts: the cylindrical and the square. Three fine examples of column-shaped salts belong to the Armoury's collection, one of which is square (Exhibit no.97) and the other two cylindrical.⁴¹ The salt on show in the exhibition is a most interesting product of an English master craftsman. It can be called a unique symbol of the culture of the Elizabethan era. The characteristic peculiarities of many aspects of art: graphics, wood-carving, weaving and even literature and theatre are blended together in its decoration. Elements of Dutch ornamentation in the engraving;



Fig. 20 A detail of the Bradford Table Carpet, English, circa 1600
(The Victoria & Albert Museum)

the proportions of the figures evoking certain examples of English wood-carving; scenes of the chase popular in weaving (fig. 20); representations of gods reminiscent of costumed characters in sixteenth century theatrical productions - all these create a striking image, infused with the spirit of the late Tudors.

Livery pots

The Armoury collection includes various types of livery pot. Their similar shape was common in German stoneware. The decoration illustrates one of the fundamental principles of the distribution of ornament that lies at the heart of the work of English craftsmen. They favoured friezes or bands of symmetrical and geometrical frameworks of interwoven strapwork filled with a variety of motifs: dragons, sea monsters, shells, marguerites, Tudor roses and other motifs.³² On the other hand this was not always the case; consistency of another kind can be detected in the complete, unlimited distribution of ornamental motifs over an object's entire surface, as in the flat-chased vine pattern decoration of the livery pot in the exhibition (Exhibit no.100).

The mid sixteenth century

The Armoury's collection of English silver dating from the time of Charles II numbers only a few pieces. These include a pair of standing cups and covers, a flagon, the perfuming pot, four dishes, a pair of livery pots and a pair of candlesticks.⁴² All were made in 1663 and imported for Tsar Alexei Mikhailovich by The Earl of Carlisle as gifts from Charles II in 1664. Almost all of them, with the exception of the perfuming pot, are characterised by a single decorative design of flowers, thus illustrating one of the leading schools of fine silverware design of the period. This part of the collection is more than well represented in the exhibition (Exhibit nos.106,107).

Typical of the silver business in Europe is the rapid spread from Holland in the 1650s and 1660s of the so-called 'flower-mode' (from the German 'Blümenmode'). This type of decoration was exploited by English craftsmen as well. Fashionable silver began to be embossed with ornamentation of a naturalistic character consisting of outsized flowers (most often double tulips and poppies) and foliage. Tightly packed decoration could not have corresponded better to the English love for covering a surface with ornamental motifs. The new approach to ornamentation had a telling effect not only in the change to a larger scale but also in the reinforcement of its own characteristic element. The entire surfaces of the Charles II articles in the exhibition are filled with the same pattern that almost smothers their form, as distinct from Renaissance silver where decoration was often divided into several zones of varying ornamentation. Peculiar to English silversmiths is the depiction of animals alongside the plants, at least to judge from pieces in the Armoury collection. The decoration of the dishes, for instance, combines the two in a circular movement, evident in the poses of the beasts and the flowing curves of the flower stems.

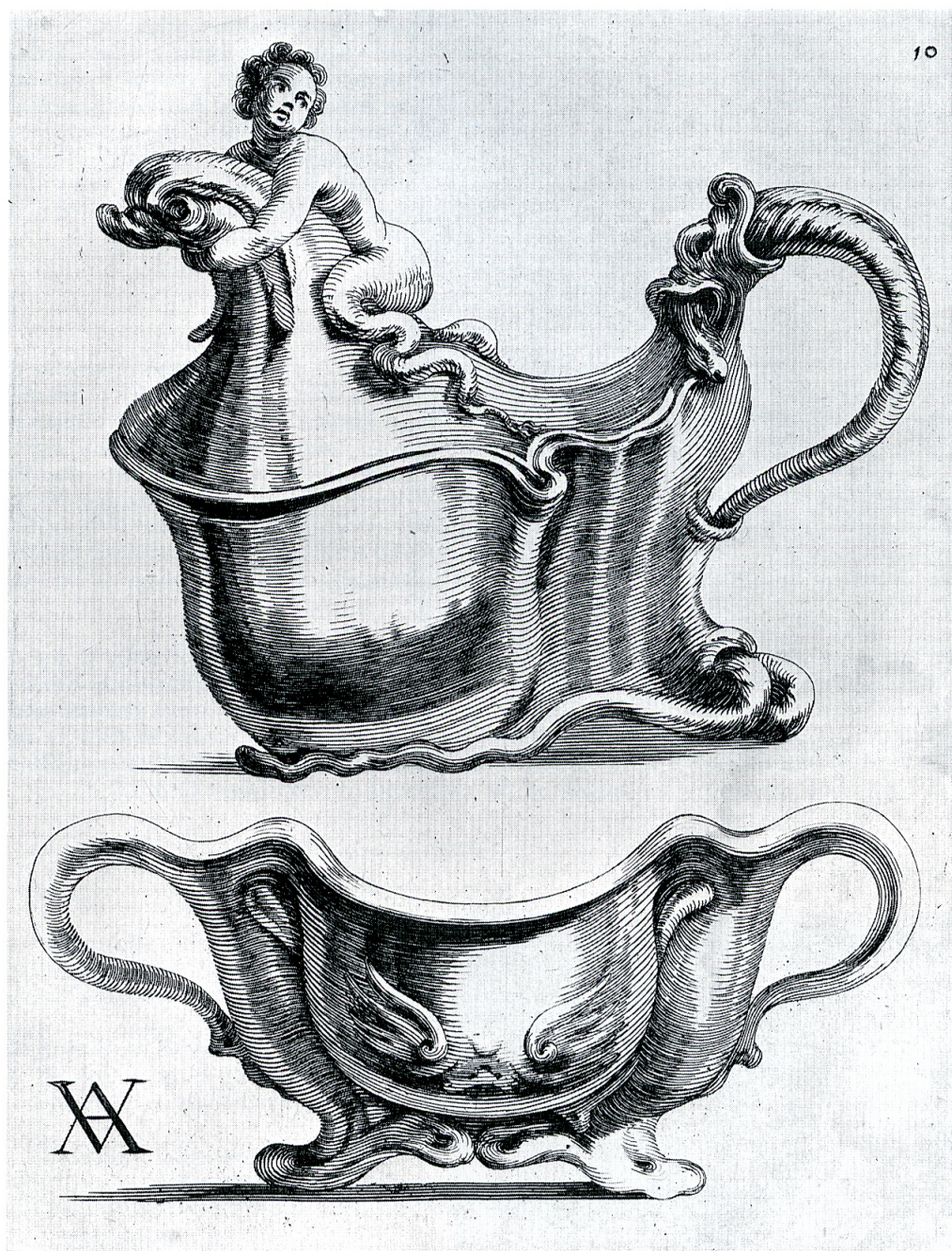


Fig. 21 Engraved designs by Adam van Vianen from *Modelles Artificiels*, Utrecht, circa 1650
(The Victoria & Albert Museum)

Among the works of mid seventeenth century English silversmiths of the Baroque is a unique object: the perfuming pot (Exhibit no.108), described in the original records as 'curiously enchased and gilt'.⁴³ It is of exceptional interest not only from the point of view of its uniqueness as an object but also by virtue of its extraordinary decoration, being an unusual example by English craftsmen of the full-blown auricular style. Its abstract ornamentation which incorporates diffuse outlines of a grotesque mask, the muzzle of jaws of a monster, animal gristle and the curl of a conch shell. It is the distinctive feature of the Baroque style in European silver. The decoration

of the perfuming pot is permeated with this extraordinary plastic ornamentation: on the sides and the cover of the two-handled cup or bowl are chased vague knotty-gristly impressions of grotesque masks. This type of decoration became part of the English silversmiths' vocabulary during the middle of the seventeenth century. The auricular style in England flourished principally because of the work of the Dutch master Christian van Vianen (1598-?1666) who was employed at the Court of Charles I. He was the son of the famous Utrecht silversmith Adam van Vianen, the originator and main exponent of the auricular style in silver. In 1650 the younger van Vianen published *Modelles Artificiels* - an album of engraving taken from the drawings attributed to his father, with pictures of various silver wares and knorpel ornamentation (fig. 21).

The nineteenth century

The group of articles in the exhibition which were made in Victorian England represents the most recent part of the Armoury's collection. These pieces offer the opportunity to examine a little of the work of the two largest London firms of time, Hunt & Roskell and R. & S. Garrard & Co. The dessert stands (Exhibit nos. 109, 110) originate from the famous 'London' service ordered by Nicholas I after his return from London in 1844. In Russia this celebrated service was supplemented by work produced by the St. Petersburg firms of P. Sazikov and Nichols & Plinke. Eventually some 1680 items were made for the service during the period 1844 to 1848. Like so much mid-nineteenth century English silver, the sculptural and naturalistic qualities of the design and execution are powerfully evident, especially in the cast foliage of the vines and the meticulously rendered fur of the animals.

The most recent of the objects in the exhibition are the pilgrim flask of 1891/92 and the silver-gilt two-handled cup of 1902/03 (Exhibit nos. 111, 112). Both are royal gifts and their designs are based upon earlier examples of English silver. In European silverware at the end of the nineteenth and beginning of the twentieth centuries reproductions of earlier silver were very common. The pilgrim flask is in the Queen Anne style and the two-handled cup is an almost exact copy of an example of the middle of the eighteenth century (figs. 22 & 23).

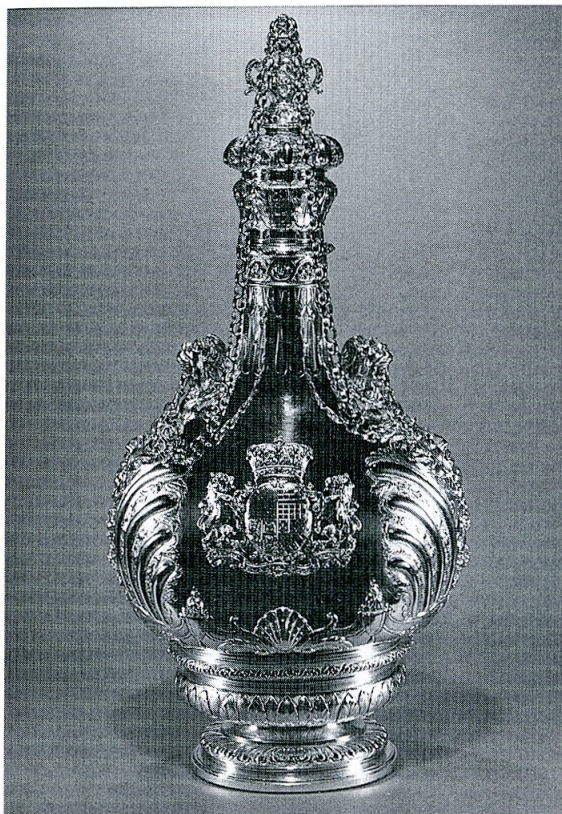


Fig. 22
Silver pilgrim flask,
Anthony Nelme,
London, 1715/16
(The Trustees of
the Chatsworth Settlement)



Fig. 23 Silver cup and cover,
Thomas Farren,
London, 1740/41
(The Worshipful Company of Goldsmiths)

Conclusion

English silver manufactures of the sixteenth and seventeenth centuries are distinguished by simple shapes and clearly defined silhouettes, as distinct from the heavily profiled and often fanciful forms of continental silver of the period. This is very apparent in the Armoury's collection which is also characterised by the large dimensions and massive appearance of many of the objects.⁴⁴ Here the student has the opportunity to examine the development of English silver over the course of the centuries. At the same time it illustrates the history of the development of Anglo-Russian diplomatic and trading relations.

The works of fine silver presented in the exhibition reflect the special qualities of English applied art. In creating a national style, English silversmiths managed to combine practicality with straightforward shapes and a refined elegance of decoration. These qualities have guaranteed their work a unique place in the history of Western European design.

Notes

1. Rodimzeva, Rachmanov, Raimann, *The Kremlin and Its Treasures*, Oxford, 1989, pp.74 and 278.
2. Charles Oman, *The English Silver in the Kremlin 1557-1663*, London, 1961, pp.22 and 23.
3. Madame Goldberg, the Armoury's former curator of West European Silver who investigated the provenance of these items, published her findings in 1954 (T.G. Goldberg, 'From the ambassadorial gifts of the sixteenth and seventeenth centuries. English Silver', *Review of Learned Works*, The State Armoury of the Moscow Kremlin, Moscow, 1954, pp.473-505). The original documents which were consulted during the preparation of her work are in the Central State Archive of historical documents (Ts.G.A.D.A.), Moscow.
4. Oman, 1961, p.29.
5. *The Dictionary of National Biography*, vol.LIII, pp.128 and 129.
6. Guy de Miège, *A Relation of Three Embassies From his Sacred Majestie Charles II To The Great Duke of Muscovie, The King of Sweden, and The King of Denmark Performed by the Right Hobble the Earle of Carlisle in the Years 1663 & 1664*, London, 1669, p.147 et seq.
7. N.V. Rashkovan, 'The art of French masters of the seventeenth and eighteenth centuries', The State Armoury, Moscow, 1988, table 203-204.
8. Oman, 1961, pp.55-61.
9. There were two pairs of water pots mentioned in the transaction, the second being those still in the Kremlin Armoury Museum bearing the maker's mark RB, London, 1615/16 (Oman, 1961, pl.40).
10. The documents were published by E. Smirnova and B. Heitmann, *Gold und Silber aus dem Moskauer Kreml*, Hamburg, 1986, p.224-228.
11. Public Record Office, London, E 351/1955, quoted by Oman, 1961, p.60.
12. Quoted by Oman, 1961, pp.58 and 60. Mr. Oman appears not to have seen the original document which has only come to light again within the last few years. It is now in the Department of Western Manuscripts of the Bodleian Library, Oxford, MS. Eng. hist. c. 478, fols. 128-132. Of the enamel, Mr. Oman was of the opinion that it was removed immediately before the leopards' departure for Russia.
13. S.A. Kologrivov, *Materials for the history of the relations of Russia with foreign powers in the seventeenth century*, St. Petersburg, 1911, p.20.
14. Goldberg, 1954, p.479.
15. N.M. Penzer, 'Tudor Font-shaped Cups', *Apollo*, February 1958, pp.44-49, March 1958, pp.82-86.
16. Charles Oman, *English Engraved Silver 1150-1900*, London, 1978, p.47, pls.45-48, and 2; Charles Oman, 'Nicaise Roussel and the Mostyn Flagons', *Leeds Arts Calendar*, 1978, no.83.; Philippa Glanville, *Silver in England*, London, 1987, p.211.
17. Goldberg, 1954, figs.47-51.
18. A.J. Collins, *The 1574 Inventory of the Jewels and Plate of Queen Elizabeth*, London, 1955, p.43.
19. Goldberg, 1954, drawing 23.
20. N.M. Penzer, 'Steeple Cups', part II, *Apollo*, April 1960, p.106.

21. Goldberg, 1954, fig.18).
22. C.J. Jackson, *An Illustrated History of English Plate*, London, 1911, figs.83 and 84.
23. M. Dean, *English Antique Furniture, 1450-1850*, London, 1976, pl.1b.
24. Goldberg, 1954, figs.18-21 and 46.
25. A.J. Collins, 1955, p.542.
26. Goldberg, 1954, figs.14, 15, 36, 57-61.
27. G.A. Markova, 'On the influence of the drawings and engravings of A. Dürer on the forms and decoration of silver', *Materials and Research*, The State Museums of the Moscow Kremlin, 1976. Publications of the 1570s, such as Tasser's *One Hundred Questions*, 1573, and Holinshed's *Chronicle*, 1577/78, bear witness to the cultivation and use in England of gourds, including bottle gourds.
28. N.M. Penzer, 'Steeple Cups', part II, *Apollo*, April 1960, fig.IV.
29. Markova, 1976, table 32.
30. C.J. Jackson, *An Illustrated History of English Plate*, London, 1911, fig.875.
31. Goldberg, 1954, drawing 15.
32. A.J. Collins, 1955, p.31.
33. F. Davies, *French Silver 1450-1825*, London, 1970, pl.18.
34. A.J. Collins, 1955, nos.687 and 688. In the author's opinion, flagons of this shape were used for conveying spirits from the cellar to the house.
35. Ibid., nos.712-721; Glanville, 1987, pl.1.
36. Goldberg, 1954, figs.52-55.
37. V. Kaden, *The Illustration of Plants and Gardens 1500-1850*, London, 1983, pl.24.
38. Goldberg, 1954, fig.54.
39. J.F. Hayward, *Virtuoso Goldsmiths and the Triumph of Mannerism 1540-1620*, London, 1976, p.308.
40. A.J. Collins, 1955, nos.910-997.
41. Goldberg, 1954, fig.46
42. Goldberg, 1954, figs.51, 42.
43. Oman, 1961, p.58.
44. This peculiarity was remarked upon by Wilfred Cripps, the first English researcher to see the Armoury's collection (Oman, 1961, p.xv).

92 SILVER-GILT STANDING CUP OR 'CHASHA'

Maker's mark illegible, London, 1557/58.

Height 15.7cm., diameter of bowl 17.8cm., diameter of base 14.4cm.

Weight 894.7gr. A seventeenth century record of the weight is engraved on the underside in Slavonic numerals.

Of circular form, the spreading foot cast with repeated panels of foliate flourishes enclosing female profiles in roundels below alternately plain and flat-chased panels, the similar stem rising from an embossed corded girdle to the shallow bowl, the sides of the latter engraved with arabesques within shaded strapwork, the interior panelled to match the foot and stem and centred by a flat-chased profile of an antique warrior within similar acanthus leaves and stylized fruit.

It is thought that this cup was imported into Russia by Anthony Jenkinson as a gift for Tsar Ivan IV (the Terrible) during the period 1561 to 1571 (Goldberg, 1954, p.473). Charles Oman, however, includes it in a group of plate unconnected with any particular embassy (Oman, 1961, p.22).

This is one of the rare surviving examples of the so-called 'font-shaped' or 'Grace' cups which were common during the Tudor period. It is typical of the type, being characterised by a shallow bowl supported on a broad stem. The flat-chased profile upon the interior of the bowl is also a feature associated with these cups; such work is mentioned on a number of occasions in the 1574 inventory of jewels and plate of Elizabeth I (Collins, 1955, nos. 445, 449 and 456). This example differs from most extant cups of the form in that it is not engraved with a benediction or 'grace' around the outside of the bowl.

N.M. Penzer cites the 'Deane Cup', London, 1551/52, as a piece which bears a close resemblance to this example, first in its use of medallions or roundels with profiles and second because of its pronounced cord around the stem (Penzer, 1958, p.48, fig.V). He furthermore ascribes both the cup from the Armoury collection and the 'Deane Cup' to the work of the silversmith, Robert Danbe or Daube (Jackson, 1989, p.92). The late Dr. John Hayward catalogued the 'Deane Cup' when it appeared at Sotheby's, London, on 17th June 1971, lot 168; it is now in the collections of the Hampshire County Museum Service (Asprey & Co., *Heritage of England; Silver through ten reigns*, an exhibition catalogue, London, 1983, pp.25 and 26, pl.III).

Provenance:

The Tsar's Treasury, seventeenth century.

Moscow Kremlin Armoury Museum inventory no. M3-650.

Literature:

Inventory, 1884, no.1325.

Jones, 1909, p.24, pl.1.

Bartevev, 1916, figs.202 and 203.

Goldberg, 1954, p.472, fig.12.

Penzer, 1958, p.48, figs.VI-VII.

The Armoury, 1958, no.283.

Oman, 1961, pp.22 and 64, pls.42 and 43.

Smirnova, 1964, p.225.

Markova, 1988, p.226, pl.153.







94 **SILVER-GILT FLAGON OR 'FLYAGA-SULEYA'**

Maker's mark FT in monogram, London, 1580/81.

Height 44cm., diameter of base 11.4cm.

Weight 2972.5gr. The weight in Slavonic numerals is engraved on the underside.

On domed circular base applied with a cast border of small cartouches below chased fruit, the urn-shaped body rising from a similarly decorated calyx and engraved with two narrow bands of formal laurel leaves enclosing stylized gillyflowers, marguerites, rosettes and pendants of fruit springing from scrolls of foliage, further engraved on one side with a laurel cartouche enclosing the pricked arms of James I, the shoulders chased with fruit and strapwork flanking two sea monsters within rectangular panels, engraved on the tapering neck with fruit alternating with birds, drapery and military trophies, the body applied with two cast lion masks fitted with a massive chain suspended midway from another, slender chain attached to cast grotesque flourishes on the cover.



It is probable that this flagon and its companion, together with another similar pair of flagons of 1619/20 (Exhibit no.104) and a large bottle of 1606/07, all of which are in the collection of the Moscow Kremlin Armoury Museum, are the only survivors of the type. As Sir C.J. Jackson wrote, 'These exceptionally fine examples of English plate appear to be unmatched by anything of their period now existing in England. They were obviously intended for the decoration of the palace rather than for use.' (Jackson, 1911, p.747).

This flagon features two types of engraved decoration which were popular at the end of the sixteenth and beginning of the seventeenth centuries respectively in the Netherlands and in England. Typical of that in the former are the birds, draperies and military trophies on the neck; of the latter the stylized gillyflowers, marguerites and rosettes on the body. Of the purely English floral engraving, which had 'little resemblance to similar ornament in use overseas', Charles Oman writes, 'Botanical accuracy was seldom attempted but the artists revelled in the peculiarities of plants which were now accessible in the illustrations to Gerard's *Herbal* (1597).' (Oman, 1978, p.49, pl.49).

Provenance:

James I.

Presented to Tsar Boris Godunov during the embassy of Sir Thomas Smith, 1604/05. Moscow Kremlin Armoury Museum inventory no. M3-657.

Literature:

Inventory, 1883, no.1538.

Jones, 1909, p.25, pl.11.

Goldberg, 1954, p.500, fig.53.

Oman, 1961, p.72, pl.11.

The Armoury, 1958, no.284.





95 **SILVER-GILT STANDING CUP OR 'KUBOK'**

Maker's mark K, London, 1589/90.

Height 37cm., diameter of base 12cm.

Weight 1363.5gr. A seventeenth century record of the weight is engraved in Slavonic numerals on the base.

The circular domed base chased with fruit and scrollwork cartouches above a cast border, the underside inscribed, the realistically textured tree stump stem with knots and applied snails rising to the gourd-shaped bowl flat-chased below the lip with a broad band of flat-chased quatrefoils and multi-petalled rosettes in linked circles surrounded by foliage on matted grounds. Lacking cover.

A translation of the Russian inscription on the underside of the base reads: 'The governors of Holland have prostrated themselves before the Sovereign on 15th day of June 1648'.

This type of cup, particularly the form of its stem and bowl, is of German inspiration; the chased decoration, however, is more typical of English work. Although few are so large, many English examples have survived.

Provenance:

The gift of the States General of Holland to Tsar Alexei Mikhailovich, 1648.
Moscow Kremlin Armoury Museum inventory no. M-636.

Literature:

Inventory, 1884, no.1139.

Goldberg, 1954, p.474, fig.14.

Markova, 1976, p.147, no.7.





96 **SILVER-GILT LIVERY POT OR 'STOPA'**

Maker's mark a griffin's head, London, 1594/95.

Height 38.5cm., diameter of base 16.6cm.

Weight 2670gr.

The spreading circular base applied with a cast ovolo border below flat-chased strapwork and an applied corded girdle enriched with three winged cherubs' heads, the slightly tapering cylindrical body engraved with plant flourishes, heads of fantastic creatures, palmettes and shells, similarly decorated scroll handle terminating in a cast winged head, cast double-sided winged demi-figure thumbpiece, the domed hinged lid engraved in the same style as the body and centred by a ovolo-bordered boss mount set with a green glass cabochon.

Charles Oman considered this livery pot to have been presented by Sir John Merrick to Patriarch Filaret in 1615 (Oman, 1961, p.32). Filaret, however, was in captivity in Poland from 1611 to 1619, so it seems more likely that it was subsequently passed on to him by Tsar Mikhail Romanov. The pot is described as part of the patriarch's estate in 1637.

This piece, which is of the Hanseatic type, belongs to a small number of items with engraved grotesque decoration produced by Nicaise Roussel, who was active between 1580 and 1620 (see Oman, 1978, 2, pp.4-8). Examples of Roussel's work are published in Warncke, 1979, Abb.265-270. In form and character, the decoration of this pot is similar to that of 1587 in the possession of the parish of St. Mary Woolnoth, London. (Oman, 1978, 1, p.47).

Until 1930 the Moscow Kremlin Armoury housed a pair of English livery pots with yellow glass on the lids. These, together with the present example with its green glass, are the only examples with such bosses to be recorded. It seems likely that the glass was fitted to disguise the loss of the original enamelled armorials.

Provenance:

Embassy of Sir John Merrick, 1615.

The estate of Patriarch Filaret, 1637.

Moscow Kremlin Armoury Museum inventory no. M3-664.

Literature:

Inventory, 1884, no.1686.

Philimonov, 1893, p.20, no.47.

Jones, 1909, pp.36 and 37, pl.V no.1.

Goldberg, 1954, p.496, fig.47.

Oman, 1978, 1, p.32, pl.14a.

Oman, 1978, 2, p.6, pl.5.

Markova, 1988, p.231, no.158.





97 **SILVER-GILT STANDING SALT OR 'SOLONKA'**

Maker's mark AS, a pomegranate between, attributed to Augustine Soday, London, 1594/95.

Height 41.5cm., overall width of base 30.5cm.

Weight 1326.5gr.

On four large claw and ball supports, the spreading square base chased with vignettes of the chase within die-stamped borders, each huntsman in contemporary costume and in pursuit respectively of a deer, a wild boar, a lion and a unicorn, the body similarly chased with figures of Venus, Diana, Mercury and Mars with their attributes between fantastic columns supporting a chased frieze of lion masks in scrollwork cartouches, winged horses and two-handled vases, detachable plain square liner with circular depression, the detachable square cover decorated with die-stamped motifs below an area of engraved bees and snails and drapery festoons, the domed centre richly embossed with a procession of gods and goddesses: Saturn, Ceres, Jupiter, Juno and Apollo and surmounted by a knopped stem and an ancient Roman warrior holding a shield and spear.

The somewhat naïve treatment of the chased figures on this salt is reminiscent of sixteenth century English wood carving. For further comment, see Remnant, 1969, pl.40-44. The overall form conforms to several ceremonial salts surviving from the Tudor period; its proportions and decorative design are similar to that of 1569/70 in the Vintners' Company, London.





The hunting scenes may have been inspired by certain English textiles of the sixteenth century; similar subjects are recorded on the borders of table cloths and similar fabrics. On the other hand, the treatment of the figures - unusual for the period because they are dressed in contemporary costume - is so archaic that they may be compared with those in certain illuminated manuscripts of the Middle Ages, where an arrow, for instance, is depicted in mid air as well as already having reached its target. (E.G. Millar, *English Illuminated Manuscripts from the Tenth to the Thirteenth Century*, Brussels, 1926, pl.100).

Augustine Soday, sometimes spelt Sodaye or Sodye, was apprenticed to Robert Hawkyns who paid 2s 6d for his presentment on 8th October 1565. He became a freeman on 2nd October 1573 and subsequently took three apprentices: Harry Parry in 1579, Humfrey Lambarte in 1580 and Roger Soda (Soday) in 1588. His will was proved in 1611.

A silver-mounted blue pot of Soday's was referred on 17th August 1599 and two of his earrings were found to be below standard on 2nd March 1607, for which a fine was paid.

(We are grateful to Mr. Gerald Taylor, formerly of The Ashmolean Museum, Oxford, for his attribution of the maker's mark to Augustine Soday. Much of the information on him has kindly been supplied by The Worshipful Company of Goldsmiths from their archives: Court Minute Books K, p.296, L, p.167, and O, p.41; Apprenticeship Records).

Provenance:

The Tsar's Treasury, seventeenth century.

Moscow Kremlin Armoury Museum inventory no. M3-651/1-2.

Literature:

Inventory, 1884, no.1491.

Philimonov, 1893, p.20, no.44.

Artistic Treasures, 1902, p.256, table 110.

Jones, 1909, p.38, pl.VII, no.1.

Bartenev, 1916, p.245, fig.269.

Goldberg, 1954, p.492, fig.45.

The Armoury, 1958, nos.285-288.

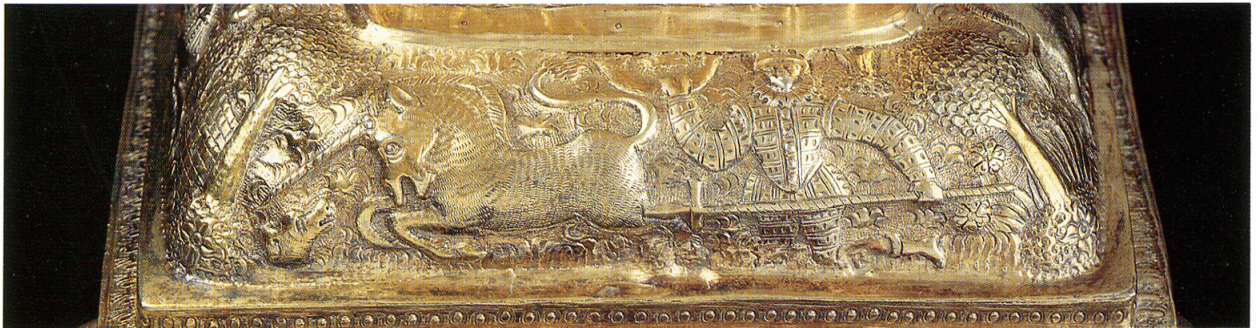
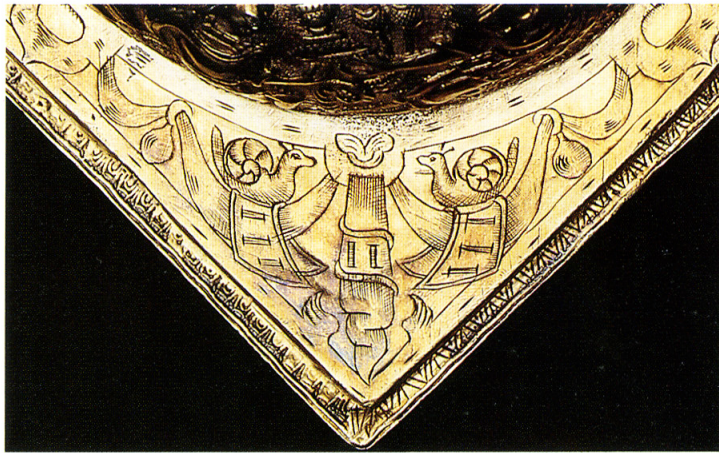
Oman, 1961, p.65, pl.45.

Glanville, 1990, p.170, fig.90.

Exhibitions:

'English art of the XVIth-XVIIth centuries', Pushkin State Museum of Art, Moscow, 1956.





98 **SILVER-GILT LEOPARD FLAGON**

Maker's mark a triangle intersected, London, 1600/01.

Height 98cm., width of base 30.5cm.

Weight 29322.7gr. A seventeenth century record of the weight is engraved in Slavonic numerals on the scroll at the base of the shield.

On massive square base cast with bold lobed borders below a chased upper surface of grasses, the heraldic beast with finely textured coat and seated on its haunches, applied at each shoulder with a cast lion mask connected by a massive chain further suspended at its centre by another smaller chain from the crown of the animal's detachable head, the vertical elongated shield flat-chased with foliate strapwork on a linear ground and applied with a small female head.



The leopard, or snow leopard as it is more widely known, is one of a pair, the other being a mirror image. Although in fact flagons, they were probably never intended for anything other than ceremonial use. They are unique among surviving pieces of silver from the turn of the sixteenth and seventeenth centuries and display an unusually fine level of craftsmanship both in the overall modelling as well as the details of the animals' coats, beards and snarling features.

Provenance:

Probably a gift to Elizabeth I.

James I.

Charles I; sold by the same from the 'Great guilt Cubberd of Estate' in 1626.

Exported for sale in Russia by the merchant/agent, Fabian Smith (Ulyanov).

Purchased by Tsar Mikhail Romanov, 1629.

Moscow Kremlin Armoury Museum inventory no. M3-693.

Literature:

Inventory, 1884, no.1922.

Philimonov, 1893, p.20. no.49.

Bartenev, 1916, p.271, fig.316.

Goldberg, 1954, p.466, fig.1.

Oman, 1961, pp.58 and 59.

Smirnova, 1961, pp.92-95.

Smirnova, 1964, p.226.

Great Britain, 1967, p.13, no.13.

Hernmarck, 1977, p.95, pl.259.

Nenarokomova, 1978, pp.82 and 83.

Treasures, 1979, pp.125 and 209, no.93.

Trésors, 1979, p.190, no.93.

Markova, 1988, p.230, no.157.

Glanville, 1990, p.23, fig.5.

Exhibitions:

'English Art of the XVIth - XVIIth centuries', Moscow, 1956.

'From the history of Anglo-Russian relations', London, 1967.

'Treasures from the Museums of the Moscow Kremlin', U.S.A. and France, 1979.





(actual size)

99 **SILVER-GILT WATER POT OR 'KUVSHIN'**

Maker's mark WI in monogram, London, 1604/05.

Height 64cm., diameter of base 23cm.

Weight 11476gr. A seventeenth century record of the weight is engraved in Slavonic numerals on the underside together with symbols of the Tsar's Treasury.

Decorated with cast ovolo borders, the ovoid body and tapering cylindrical neck flat-chased with bands of alternating stylised thistles and roses within scrolling foliage on matted grounds, the domed foot, shoulders and hinged cover embossed with flames, the cover further applied with a lion thumbpiece and a circular vacant boss mount, scaley coiled serpent handle, the spout in the form of a winged dragon with rearing head.



This water pot and its companion, also in the Moscow Kremlin Armoury Museum, together with another pair of English silver-gilt water pots of 1615/16 (Oman, 1961, pl.40) have no comparisons. Their shape, perhaps, most closely resembles the much smaller English stoneware pots, often mounted in silver, known as 'Malling' jugs (*Connoisseur*, 1957, p.42, A-B).

The decoration of the water pot is remarkable for the combination of the national Tudor rose motifs, thistles and elements inherent in Spanish and Portuguese silver. Its influence can be traced in the manner of craftsmanship of the stylised high-relief tongues of flame (Oman, 1961, p.60; see also Hernmarck, 1977, p.253).

Provenance:

James I.

Charles I; sold by the same from the 'Great guilt Cubberd of Estate' in 1626.

Exported for sale in Russia by the merchant/agent, Fabian Smith (Ulyanov).

Purchased by Tsar Mikhail Romanov, 1629.

Moscow Kremlin Armoury Museum inventory no. M3-642.

Literature:

Inventory, 1884, no.1182.

Philiminov, 1893, p.21, no.51.

Jones, 1909, p.39, pl.X.

Goldberg, 1954, p.489, fig.37.

The Armoury, 1958, no.295.

Oman, 1961, p.60.

Smirnova, 1961, pp.94 and 95.

Great Britain, 1967, p.13, no.14.

Glanville, 1990, p.25, fig.6.

Exhibition:

'From the history of Anglo-Russian relations', London, 1967.





100 **SILVER-GILT LIVERY POT OR 'STOPA'**

Maker's mark TS, London, 1606/07.

Height 38.5cm, diameter of base 13.5cm.

Weight 1979.1gr. A seventeenth century record of the weight is engraved on the underside in Slavonic numerals.

The domed base, baluster body and hinged compressed circular lid flat-chased with bunches of grapes and flowers springing from richly scrolling foliage on ring-punched grounds, the body further pricked with the arms of James I, applied die-cast border of various patterns, engraved scroll handle, the thumbpiece cast with mask and scroll-flanked shells and fruit.

Provenance:

A gift of James I to Tsar Mikhail Romanov during the embassy of Sir John Merrick, 1615.

Acquired by the Moscow Kremlin Armoury Museum from the Patriarch's Wardrobe, 1920.

Moscow Kremlin Armoury Museum inventory no. M3-701.

Literature:

Goldberg, 1954, p.471, fig.10 (where the mark is quoted in error).





101 **SILVER-GILT STANDING CUP AND COVER OR 'KUBOK'**

Maker's mark CB in monogram, London, 1608/09.

Further struck with a nineteenth century Russian control mark.

Height 45cm., diameter of bowl 14cm., diameter of base 11.7cm.

Weight 1081.4gr. A seventeenth century record of the weight is engraved on the underside in Slavonic numerals.

On spool-shaped base chased in low relief with leaves and stylized fruit above applied cast ovolo borders, the underside inscribed, the knopped caryatid stem rising to a hemispherical bowl and detachable domed cover with plain fleur-de-lys and lobe motifs surrounded by stamped 'diamond facet' grounds, damaged openwork caryatid and triangular steeple finial.

A translation of the inscription on the underside reads: 'The Okolnichi Grigory Gavrilovich Pushkin has prostrated himself before his sovereign on 29th day of September 1648.' [Note. The okolnichi was one of the highest ranks of boyar (Russian nobleman) in the period before Peter the Great].

N.M. Penzer cites eight standing cups with similarly decorated bowls and covers, including an example of 1606/07 belonging to the Borough of Devizes, Wiltshire (Penzer, 1960, 1, pp.106-108, fig.1).

Literature:

Inventory, 1884, no.1148.

Philimonov, 1893, p.22, no.63.

Jones, 1909, p.32, pl.XII, no.2.

Bartevev, 1916, p.321, fig.353.

Goldberg, 1954, pp.478 and 479, fig.19.

Oman, 1961, p.53, pl35b.





102 **SILVER-GILT STANDING CUP AND COVER OR 'KUBOK'**

Maker's mark TC, a pellet above, three pellets below, London, 1613/14.

Height 58.5cm., diameter of base 17.1cm.

Weight 1825.2gr. A seventeenth century record of the weight is engraved on this piece in Slavonic numerals.

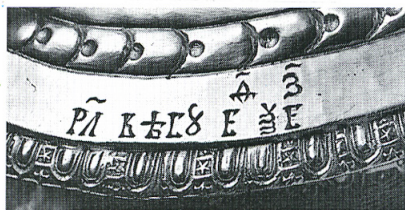
On spool-shaped base chased in low relief with leaves above applied cast ovolo borders, the knopped and openwork caryatid stem rising to a vase-shaped bowl embossed with formal foliage and fruit and a band of small repeated scrolls below a wide frieze similarly decorated with trees, dogs baiting a wild boar, a leopard attacking a lion and a sea monster confronting a dragon, the detachable lid also chased with scenes of the chase, lacking finial.

This cup is one of small group of early seventeenth century English silver pieces which are chased with animals. N.M. Penzer knew of three such cups of which two belong to the Moscow Kremlin Armoury Museum (Penzer, 1960, 3, p.177). In its treatment of the subjects, the chasing may be traced to decorative fabrics and table cloths of the late sixteenth and early the seventeenth centuries (Nicoll, 1957, p.72, no.194).

Provenance:

The Tsar's Treasury, seventeenth century.

Moscow Kremlin Armoury Museum inventory no.M3-613/1-2.





103 **SILVER-GILT LIVERY POT OR 'STOPA'**

Maker's mark WR, a curve below, London, 1613/14, the cover apparently 1611/12.
Height 41cm., diameter of base 17.4cm.
Weight 2449.2gr.

The flared foot embossed, flat-chased and stamped with strapwork and formal motifs below the slightly tapering cylindrical body embossed and pricked with grotesques, winged masks, shells and canopies, further similarly decorated with three oval cartouches enclosing vignettes of two mermen blowing conches flanking Neptune, each riding on a sea monster, also embossed with a shield-shaped cartouche lightly pricked with the Stuart arms, scroll handle engraved with fruit and gourds, the hinged lid chased below a spherical finial, the thumbpiece cast as a winged figure.

The underside of this livery pot is inscribed with the name of the Patriarch Joseph.



The representations of dragonfly-winged sirens' faces among the grotesques on the body of this piece, as well as horn-blowing tritons, shows a familiarity with ornament in the Netherlands. Indeed, the tritons are very similar to Collaert's 'Arion with a lyre on a dolphin' (Hollstein, 1949, no.408).

Provenance:

A gift of Charles I to Tsar Mikhail Romanov, conveyed to Russia by Simon Digby in 1636.

Subsequently given by Tsar Alexei Mikhailovich to Patriarch Joseph.

Acquired by the Moscow Kremlin Armoury Museum from the Patriarch's Wardrobe in 1920.

Moscow Kremlin Armoury Museum inventory no. M3-699.

Literature:

Jones, 1909, pp.36 and 37, pl.XV, 1.

Goldberg, 1954, pp.496 and 497, fig.49.

Oman, 1961, p.36, pl.26a.

Exhibition:

'English art of the XVIth - XVIIth centuries', Moscow, 1956.





Detail from an engraved design for the interior of a tazza bowl by Adrian Collaert, Antwerp, late 16th century

104 **SILVER-GILT FLAGON OR 'FLYAGA-SULEYA'**

Maker's mark IS, a mullet below, London, 1619/20.

Struck with a nineteenth century Russian control mark.

Height 48.5cm, diameter of base 14cm.

Weight 2908.7gr. A record of the weight is engraved in seventeenth century Slavonic numerals on the underside of the foot.

The foot and neck bordered with applied die-cast borders of formal motifs and Tudor roses, the domed circular foot chased with fruit and foliate strapwork enclosing sea monsters on a matted ground, the similar ovoid body applied on either side with a cast rustic mask fitted with a massive chain suspended midway from a slender chain attached to cast grotesque flourishes on the cover, the tapering neck flat-chased with further fruit, foliage and straps.



See note to exhibit no. 93

Provenance:

A gift of James I to Tsar Mikhail Romanov during the embassy of Sir John Merrick, 1620.

Moscow Kremlin Armoury Museum inventory no. M3-654.

Literature:

Inventory, 1884, no.1535.

Philimonov, 1893, p.25, no.87.

Goldberg, 1954, p.501, fig.55.

Oman, 1961, p.35, pl.23.

Great Britain, 1967, p.14, no.21.

Glanville, 1990, p.203, fig.108.

Exhibitions:

'English art of the XVIth - XVIIth centuries', Moscow, 1956.

'From the history of Anglo-Russian relations', London, 1967.





105 **SILVER-GILT CANDLESTICK**

Maker's mark a trefoil slipped, London, date letter badly struck, 1619/20 or 1624/25.
Height 23cm., diameter of base 14cm.
Weight 640gr.

On pronounced domed circular base chased with winged cherubs' heads and foliate scrolls on a matted ground above a spreading die-cast border, a short spool-shaped section supporting the cast knopped stem and an ornamental basket overflowing with fruit from which spring three openwork caryatids flanking the pierced and flat-chased tall cylindrical sconce.

This candlestick is believed to be the only example of its type in English silver to have survived from the early seventeenth century.

Because it is 'much more elaborate than might be expected in a non-royal collection' of the period, Charles Oman considered that this candlestick may have been purchased by Tsar Mikhail Romanov from the English merchant, Fabian Smith, at the same time as the leopard flagons of 1600/01 and the water pots of 1604/05 (Exhibit nos.98,99). Oman was mistaken, however, in believing this single candlestick to have been one of a pair.

Provenance:

Acquired from the Archangel Cathedral of the Moscow Kremlin by the Moscow Kremlin Armoury Museum, 1919.

Moscow Kremlin Armoury Museum inventory no. M3-716.

Literature:

Goldberg, 1954, p.490, fig.41.

Oman, 1961, p.61, pl.41.





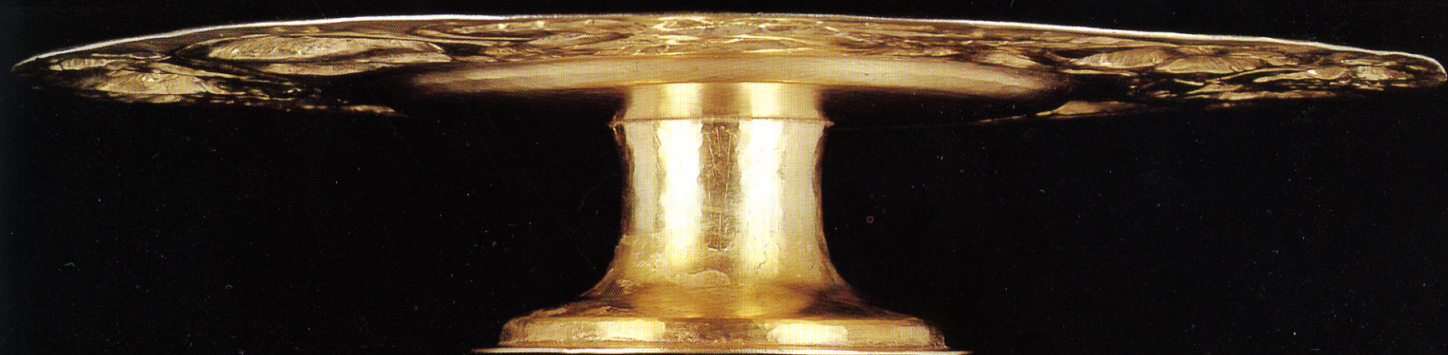
106 **SILVER-GILT FRUIT DISH ON FOOT OR 'RASSOLNIK'**

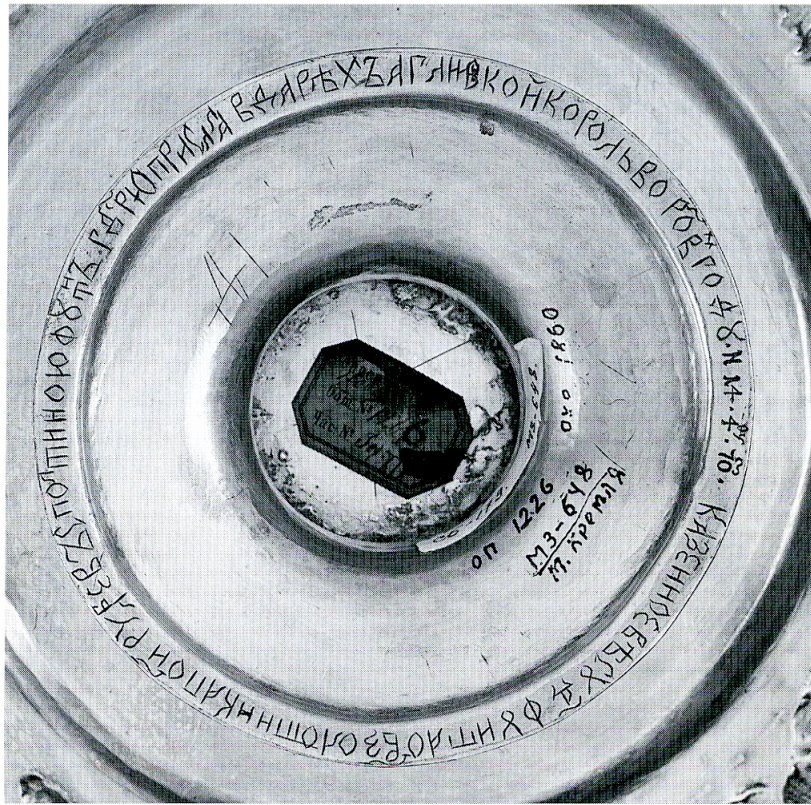
Maker's mark TH in monogram in a heart-shaped shield, London, 1663,
Struck with a nineteenth century Russian control mark.

Diameter 42.5cm., height 8.2cm.

Weight 1828.5gr. A seventeenth century record of the weight is engraved in Slavonic numerals on the underside of the foot.

Circular, on plain spreading foot, the underside inscribed, the wide border of the dish chased in relief with four exotic flowers and foliage springing from an undulating stem, further similarly decorated with a galloping horse, a hound, a stag and a wild boar.





A translation of the Russian inscription, which also includes a reference to the Tsar's Treasury, reads: 'The English King sent this as a gift for the Sovereign in 1664.'

Originally one of a set of six dishes sent by Charles II to Tsar Alexei Mikhailovich, this and three others have survived. Such dishes or bowls in old Russia were used for serving various dainties or 'raznosoli' consisting of marinaded berries and fruits; thus they were termed 'rassolniki' (Inventory, 1884, no.1286).

Provenance:

A gift of Charles II to Tsar Alexei Mikhailovich during the embassy of Charles Howard, Earl of Carlisle, 1663/64.

Moscow Kremlin Armoury Museum inventory no. M3-648.

Literature:

Inventory, 1884, no.1286, table 233.

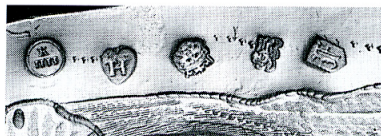
Philimonov, 1893, p.26, no.111.

Jones, 1909, pl.XXIV, no.2.

Goldberg, 1954, p.491 (mark indicated in error).

Oman, 1961, p.40, pl.32.

Oman, 1970, p.58, pl.18b.





107 **SILVER-GILT STANDING CUP AND COVER OR 'KUBOK'**

Maker's mark only, Francis Leake [of London, 1663].

Struck with a nineteenth century Russian control mark.

Height 71.5cm., diameter of base 20.7cm.

Weight 4075.5gr. A record of the weight is engraved in seventeenth century Slavonic numerals on the underside of the foot.

The circular foot boldly embossed with a hound, a hare and an abundance of flowering foliage, the underside inscribed, the partially matted baluster stem rising to a beaker-shaped bowl similarly richly decorated on one side with an eagle and on the other with a hound and a stag on a background of tulips and leaves, the detachable cover also embossed below matting and a finial cast in the form of an equestrian warrior wielding a spear.





A translation of the Russian inscription reads: 'The English King sent this as a gift for the Sovereign in 1664.'

This cup and cover, one of a pair, is a superb example of the elaborate style in English silver which accompanied the Restoration, characterised by naturalistic representations of birds and animals against grounds of overblown flowering plants.

Provenance:

A gift of Charles II to Tsar Alexei Mikhailovich during the embassy of Charles Howard, Earl of Carlisle, 1663/64.

Moscow Kremlin Armoury Museum inventory no. M3-648.

Literature:

Inventory, 1884, part II, no.1124.

Jones, 1909, pl.XX, no.2.

Goldberg, 1954, p.486, fig.24.

Oman, 1961, p.39, pl.29.

Oman, 1970, 2, pl.2b.





108 **SILVER-GILT PERFUMING POT AND COVER, STAND AND LINER OR 'KURILNITSA'**

Maker's mark only IN, a bird below in a heart-shaped shield, attributed to John Noye, [London, 1663].

Overall height 45cm., overall width of stand 29.8cm.

Weight 5777.5gr. A record of the weight is engraved on the underside of the stand in seventeenth century Slavonic numerals.

The stand composed of four cast scroll supports terminating in dolphins' heads with pendant rings and enclosing a circular base plate below a thick wire holder for the pierced detachable liner, the compressed circular two-handled porringer-form pot and pierced cover embossed with auricular scrolls, blind masks and other details.

This perfuming pot, in form and construction, is unique among surviving examples of seventeenth century English silver.

Charles Oman was of the opinion that the so-called maker's mark which appears on this piece was that of an English goldsmith who submitted the work of foreigners (sheltering under the protection of the Lord Chamberlain) to the assay office. (Oman, 1970, p.27).

Provenance:

A gift of Charles II to Tsar Alexei Mikhailovich during the embassy of Charles Howard, Earl of Carlisle, 1663/64.

Moscow Kremlin Armoury Museum inventory no. M3-695/1-4.

Literature:

Goldberg, 1954, p.472, fig.II.

The Armoury, 1958, no.301.

Oman, 1961, p.40, pl.31.

Great Britain, 1967, p.14, no.22.

Oman, 1970, pl.73.

Exhibitions:

'English art of the XVIth - XVIIth centuries', Moscow, 1956.

'From the history of Anglo-Russian relations', London, 1967.

(I am grateful to Mr. Gerald Taylor, formerly of The Ashmolean Museum, Oxford, for his attribution of the maker's mark on this piece. - N.S.)





109 **SILVER DESSERT STAND FROM THE 'LONDON' SERVICE OF TSAR NICHOLAS I**

Hunt & Roskell, London, 1847/48.

Stamped: '3017 HUNT & ROSKELL LATE STORR & MORTIMER'

Height 66cm., overall width of base 26.4cm.

Weight 6146.5gr.

The grassy rock base chased with a small stream and applied with a cast and chased group of a wild boar cornered by two wolf hounds beneath a stylized vine with seven leaf dishes and bunches of grapes, the base also applied with a cast cypher of Tsar Nicholas I.

The design of this unusual dessert stand would appear to have been inspired by seventeenth century German silver 'sweet trees', two of which are in the collection of the Moscow Kremlin Armoury Museum (Markova, 1975, table 47; Smirnova, 1986, pp.122 and 123, cat. no.25; Markova, 1988, pl.166).

Provenance:

Acquired by the Moscow Kremlin Armoury Museum from the Winter Palace, Leningrad, after 1917.

Moscow Kremlin Armoury Museum inventory no. M3-727.

Literature:

Falkerkam, 1907, II, p.193, art.226, no.1.





110 **SILVER DESSERT STAND FROM THE 'LONDON' SERVICE OF TSAR NICHOLAS I**

Hunt & Roskell, London, 1847/48.

Stamped: '3018 HUNT & ROSKELL'

Height 30.5cm., overall width of base 21.8cm.

Weight 2637.5gr.

The cast and chased rocky base applied with a group of two wolf hounds guarding a dead stag below a bifurcated vine stem rising to a dish holder (lacking glass dish), the base further applied with a cast cypher of Tsar Nicholas I.

Provenance:

Acquired by the Moscow Kremlin Armoury Museum from the Winter Palace, Leningrad, after 1917.

Moscow Kremlin Armoury Museum inventory no. M3-729.

Literature:

Falkersham, 1907, II, p.192, art.224, no.2.





111 **SILVER PILGRIM FLASK**

R. & S. Garrard & Co., London, 1891/92.

Stamped: 'R & S GARRARD & CO PANTON ST'

Height 79cm., width of base 31cm.

Weight 9500gr.

On plain moulded oval base, the massive flattened drop body decorated in bold relief with a band of lobes and matted strapwork, engraved on one side with a French inscription below the arms of the Russian Empire and on the other with a longer example, applied at the shoulders with two cast pearl-finished bacchanal masks connected to the large detachable cover by curved link chains.

The first inscription reads: 'POUR LA NOCE D'ARGENT D'ALEXANDER III ET MARIE FEDOROVNA (DAGMAR DE DANEMARK) EMPEREUR ET IMPERATRICE DE RUSSIE 1866 NOV^R. 9TH. / OCT^R. 28TH. 1891'

The second inscription reads: 'DE LA PARTE DE / GEORGES ROI DES HELLÉNES. / CHRISTIAN IX ROI DE DANEMARK. / OLGA REINE DES HELLÉNES. / LOUISE REINE DE DANEMARK. / ERNEST DUKE OF CUMBERLAND. / FRÉDÉRIC PRINCE ROYAL DE DANEMARK. / THYRA DUCHESS OF CUMBERLAND. / LOUISE PRINCESSE ROYALE DE DANEMARK. / WALDEMAR PRINCE DE DANEMARK. / ALBERT EDWARD PRINCE OF WALES. / MARIE PRINCESSE WALDEMAR DE DANEMARK. / ALEXANDRA PRINCESS OF WALES. /'

Provenance:

A silver wedding gift to The Emperor and Empress of Russia, 1891.

The Anichkov Palace, Leningrad.

Acquired by the Moscow Kremlin Armoury Museum from the store of state valuables, 1926.

Literature:

Falkersham, 1907, I, table 14.

Falkersham, 1907, II, pp.716-717, art.477 (mistaken attribution)





POUR LA NOCE D'ARGENT

D'ALEXANDRE III ET MARIE FEDOROVNA [DAGMAR DE DANEMARK]

EMPEREUR ET IMPERATRICE DE RUSSIE

1866 NOV 9th 1891
OCT 23th

112 **SILVER-GILT TWO-HANDLED CUP AND COVER**

The firm of Charles Stuart Harris, retailed by R. & S. Garrard & Co., London, 1902/03.

Height 38.5cm.

Weight 3439.7gr.

The burnished circular base applied with richly matted scroll cartouches enclosing a salamander, a snake, an eagle and a dolphin representing the elements, the bell-shaped body similarly applied with foliate festoons and scrolls between caryatid handles, also inscribed and engraved on one side with the arms of the Russian Empire and on the other with the arms of the British Empire, the cast detachable cover decorated with cast vines, root vegetables, flowers, fruit and wheat representing the seasons festooned between infants' heads dressed respectively in an elephant's head skin, a turban, a helmet and a crocodile mask representing the continents, pineapple finial.

The inscriptions read: 'To His Imperial Highness The Césarévitch, Hereditary Grand Duke Alexis Nicolaïévitch, on the occasion of his Christening 24/11 August 1904.' 'From his affectionate Great Uncle and Godfather, King Edward VII.'

This piece is published for the first time. Its design is based on that of several almost identical mid eighteenth century London-made cups and covers, one of which, bearing the maker's mark of Thomas Farren, 1740/41, belongs to the Worshipful Company of Goldsmiths (Plate, 1960). A second, called the 'Tyrone Cup', bearing the mark of William Grundy, 1747/48, is in the collection of the Worshipful Company of Fishmongers (J. Wrench Towse, *A Short Account*, London, 1907, p.69, pl. facing). The 'Césarévitch's' copy is not unique; another, bearing the so-called makers' mark of Elkington & Co. Ltd., London, 1900/01, but almost certainly made in the workshops of Charles Stuart Harris, appeared at Sotheby's, London, 30th May 1985, lot 352.

Provenance:

Acquired by the Moscow Kremlin Armoury Museum from the store of state valuables, 1924.

Moscow Kremlin Armoury Museum inventory no. M3-3984/1-2.





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